

THE ATHENEUM

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Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3096.

SATURDAY, FEBRUARY 26, 1887.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.—The READING ROOM and NEWSPAPER ROOM will be CLOSED from TUESDAY, March 1st, to FRIDAY, March 4th, both days inclusive.

EDWARD A. BOND, Principal Librarian.
British Museum, February 22nd, 1887.

ROYAL INSTITUTION OF GREAT BRITAIN,
Albemarle-street, Piccadilly, W.

The Right Hon. LORD RAYLEIGH, M.A. D.C.L. LL.D. F.R.S., will THIS DAY (SATURDAY), February 26, at 3 o'clock, begin a Course of 12 Lectures on 'SOUND.'

Subscription to this Course, One Guinea; to all the Courses in the Season, Two Guineas.

BRITISH ARCHEOLOGICAL ASSOCIATION.—The SEVENTH MEETING of the SESSION will be held on WEDNESDAY NEXT, March 2nd, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 p.m.

Antiquities will be exhibited, and the following Papers read:—

1. 'Inscriptions in Fulham Churchyard,' by Dr. Woodhouse.
2. 'Discoveries at Treport,' by M. Ch. Roessler.
3. 'Excavations at Vintria,' by the Rev. Dr. Hoopell.

W. DE GRAY BIRCH, F.S.A., Honorary Secretary.
E. P. LOFTUS BROCK, F.S.A., Secretary.

THE SHORTHAND SOCIETY.—WEDNESDAY, March 2nd, 1887, 45, Chancery-lane (First Floor), at 8 o'clock, precisely. Discussion on Mr. GUEST'S 'Compensious Shorthand.' Friends, including ladies, admitted by Ticket on application to H. H. PESTELL, Hon. Secretary.

44, Imperial Buildings, Ludgate-circus, E.C.

INCORPORATED SOCIETY of AUTHORS.
SECOND ANNOUNCEMENT.

A SERIES of THREE CONFERENCES on the 'Protection and Maintenance of Literary and Dramatic Property' will be held at WILLIS'S ROOMS on WEDNESDAY, March 2nd, WEDNESDAY, March 9th, and WEDNESDAY, March 16th, at 4 p.m.

The Conferences will be opened by Mr. Walter Besant (Lord Lytton in the chair), by Mr. Edmund Gosse (Sir Frederick Pollock in the chair), and by Mr. John Hollinghead respectively.

Messrs. R. D. Blackmore, G. A. Sala, Bret Harle, Thomas Hardy, Sir Richard Temple, Sir Charles Warren, Mr. Herman Merivale, and many others will be present.

Further particulars may be obtained from the Secretaries, 24, Salisbury-terrace, Strand.

ALEXANDER GALT ROSS, Hon. Sec.
JAMES STANLEY LITTLE, Executive Sec.

EXHIBITION of FINE ARTS,
ROYAL ALBERT HALL, 1887,
WILL OPEN IN MAY.

Full particulars can be obtained on application to the MANAGER, Royal Albert Hall, Kensington, S.W.

THE ROYAL YORKSHIRE JUBILEE EXHIBITION, SALTAIRE, BRADFORD.

ALL WORKS of ART (Artist's Section) intended for the above Exhibition must be DELIVERED at SALTAIRE during the week ending on 15th APRIL, or to the duty appointed Agent, W. A. Smith, 20, Moor-street, Regent-street, London, W., during the week ending on the 20th MARCH. No Works will be received after the dates above mentioned. All Works must be delivered free, and Pictures must be without cover. Further information can be obtained of Mr. EDWARD V. BAKER, Superintendent, Fine Art Section, Saltaire, near Bradford.

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The Exhibition will open on the 11th May, and remain open until the Autumn.

Last day for receiving Works, March 30th, by the following Agents:—London: Messrs. DOLMAN & SON, 6, New Compton-street, Soho, W.C. Edinburgh: Mr. THOS. WILSON, 121, George-street. Glasgow: Mr. GEORGE DAVIDSON, 123, Sauchiehall-street. And April 2nd by the Local Agents, Messrs. JOHN HAT & SON, Mosley-street.

Further information may be obtained from T. DICKINSON, Hon. Sec. Fine Arts Section, Exhibition, Newcastle-upon-Tyne.

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SATURDAY, FEBRUARY 26, 1887.

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LITERATURE

The Provinces of the Roman Empire. By Theodor Mommsen. Translated by W. P. Dickson, D.D., LL.D. 2 vols. (Bentley & Son.)

(First Notice.)

NEARLY two years ago Prof. Mommsen gratified the long deferred hopes of all readers of his 'History of Rome' by the publication of a volume which has been welcomed as a pledge that the historian of the Roman Republic would also write the story of the Roman Empire. This volume now lies before us in an English dress, translated by the experienced hands of Prof. Dickson. Of its great importance as a contribution to our knowledge of Roman history there can be no question. Though addressed professedly to the "cultivated public," it is of at least equal interest for more special students. The history of the empire has long needed rewriting, for in no department of ancient history, with the possible exception of those which deal with the great monarchies of the East, has so much advance been made of recent years. The materials used by such a writer as Dean Merivale differed only slightly from those which Gibbon, and before him Tillemont, had at their disposal; but since then light has streamed in from all sides; and though there are still dark places, and though the historian of the empire must still both write and be read with a constant sense of incomplete knowledge, yet alike in the interpretation of old and in the accumulation and classification of new evidence immense progress has been made. The literary materials, faulty and imperfect as they are, have at least been rendered more serviceable by the labours of scholars, and of Prof. Mommsen himself among the number, who have placed the text on a satisfactory basis, and carefully determined the sources, and the relations to each other of the various authorities. Of the work achieved in this direction C. Müller's unfinished edition of Ptolemy is, perhaps, as good an instance as could be given. But of "our surviving authors" we must still say, with Prof. Mommsen, that for the most part we ask them in vain for answers to many of the gravest questions which confront the student. To measure the extent of our advance we must turn to the vast mass

of miscellaneous evidence extracted from inscriptions and coins, from ancient monuments and historical sites—evidence which has not only thrown fresh light on the literary tradition itself, but has actually brought within the range of our knowledge facts of the very first importance. Hitherto, however, these results have either lain scattered about in monographs, or have been buried in the voluminous transactions of learned societies and in the ponderous volumes of the 'Corpus of Latin Inscriptions.' And though the work of criticism and accumulation is still in full progress, scholars generally have felt that the time has come when an attempt should be made at some review of the results already obtained. Nor has there been any doubt that the one living man who could make this attempt with some real chance of success was the historian of the Roman Republic, the editor of the 'Corpus,' of the Ancyran monument, and of the 'Digest,' and the author of the 'Staatsrecht.' Fortunately for the world, he has not shrunk from the task.

It is quite in keeping with the lines along which the most marked advance has been made that Prof. Mommsen, leaving for a future intermediate volume the personal history of the emperors and the development of the imperial system of government, should have given us first a picture of the life of the Roman world under imperial rule. For not only, if we except Thierry's sketchy and superficial 'Tableau de l'Empire Romain,' and a few chapters in Champagny, has no such picture yet been drawn, but one great result of recent research has been to create a lasting impression of the supreme importance of an aspect of imperial history which ancient writers, and the moderns who had only the ancient writers to follow, unduly neglected, and to shift the centre of interest for students, as the centre of power itself gradually shifted, from Rome to the provinces. No one will now question the truth of Prof. Mommsen's statement (i. 5) that "it is in the agricultural towns of Africa, in the homes of the vine-dressers on the Moselle, in the flourishing townships of the Lycian mountains, and on the margin of the Syrian desert that the work of the imperial period is to be sought and to be found." At the same time it is impossible to overrate the difficulties of the task. That Prof. Mommsen's account of the provinces is far in advance of anything yet written, and fully worthy of his own high reputation, may be said at once. But while his vigour and fire, his masterly grasp of facts, and his keen insight are as conspicuous as ever, some of the less desirable features of his former work are present also. No doubt the notes are fuller and more numerous than in his history of the republic, but we have still to regret the absence of any sufficient references to his authorities—a defect which is all the more serious as the latter are to so large an extent not familiar works of well-known authors, but fragments of obscure writers, isolated inscriptions, and coins. His general rule, indeed, would seem to be to give his authorities, after the fashion of many ancient writers, only where they need correction or where the point in question is matter of dispute. Far too rarely is a hint given of even the general nature of the evidence for the statements in the text,

or of the special monographs by which this or that theory has been established. The inevitable consequence must be not only to leave the general reader without any clear idea of the foundation on which the fabric is built up, but to produce an impression of unreality, and a suspicion that the foundations are weak which is wholly unjust. Not less provoking, though less serious, is the author's confirmed habit of referring to his authorities somewhat as Tiberius is said to have nominated candidates for the consulship, "subtraheis nominibus originem descripsit." Thus Strabo figures merely as "an author of the time of Tiberius" (i. 89, 123), Mela as an "author from the time of Claudius," Ausonius "as the poet of Bordeaux" (i. 109), Arrian as the "Xenophon of Hadrian's time." Nor, we fear, will many of the cultivated public recognize Dexippus in "the learned Athenian who fought in this [Gothic] war and has narrated it" (i. 238), though most will, perhaps, identify Juvenal "with the severe moral portrait painter of Trajan's time" (ii. 133).

The arrangement which Prof. Mommsen has adopted is probably the best for his purpose. To each of the important provinces or groups of provinces a separate chapter is assigned, while the history of the frontiers and the frontier lands is dealt with in the four chapters entitled respectively "The Northern Frontier of Italy," "Roman Germany and the Free Germans," "The Danubian Lands and the Wars on the Danube," "The Euphrates Frontier and the Parthians." But this arrangement involves difficulties which not even Prof. Mommsen has been able entirely to overcome. The extreme condensation required in order to compress the history of, say, the provinces of Spain into some fifteen pages of large type not only involves the omission of much that is really needed to make the picture complete, as, for instance, of the mining industry in Spain, but is to some extent destructive of historical perspective. The changes which slowly altered provincial life during the three centuries which separate Augustus from Diocletian are not changes which are plainly visible on the surface or which can be precisely marked by dates, and at a first glance there is little sign of historical movement during what the author has himself elsewhere called "the long *status quo*" of the empire. Still these changes are real and important, and Prof. Mommsen's brilliant sketches seem in too many cases to crowd into a single view features which belong to different and successive centuries. This is an objection, however, which he would probably meet by asking his critics to wait for the intermediate volume, which will, we gather, deal with these changes, so far at least as they were connected with the general administration of the empire.

That a work covering so vast an area both in time and space should not be equally good throughout is only natural. The account of Britain in particular has been generally condemned as defective, though the deficiencies must be in part attributed to the ill-organized condition of English knowledge and research. Until a new 'Britannia Romana' is produced foreign scholars, at least, will shrink from the task of sifting the chaotic mass of materials, good, bad, and indifferent, which has accumulated so rapidly during the last

thirty years. It is more surprising that the editor of the Latin 'Corpus' should, on the whole, have been decidedly more successful in dealing with the Greek East than with the Latin West. Not to speak of the chapter on Britain, those on Spain, Gaul, and the Danubian provinces are distinctly inferior in fulness of detail, in clearness, and in vividness of colouring to the chapters which deal with European Greece, with Asia Minor, and with Judæa. The difference cannot be explained simply by assuming a stronger sympathy or a more intimate familiarity on the part of the author with this department of his task. We must also take into account not only the comparative abundance of contemporary literature, serving to illustrate the internal life of the Greek provinces—a vein of wealth which Prof. Mommsen has skilfully worked—but also the variety and diversity which essentially characterize the Eastern half of the empire, and the greater frequency and interest of the historical episodes. The West can supply the historian with no such rich material as the East affords in the writings of Plutarch, of Dio of Prusa, of Philo, in the story of the desert city Palmyra, and above all in the records of the last struggles of the Jewish people. And although Prof. Mommsen warns his readers not to look for "charms of detail, pictures of feeling, sketches of character," we doubt whether he has ever written anything so graphic, so instinct with genuine historical imagination and sympathy, as are some of his descriptions in the latter half of the present work. The sketch of Plutarch (i. 274) as representing a type of the purer Greek life which "belonged to the soil as its honey to Hymettus," the companion pictures of the sophist of Asia Minor and of Græco-Syrian Antioch, pictures of the degenerate Hellenism of the East, the descriptions of the dead cities of Syria, of the Alexandrian Jew-hunts, and of the Zealots in Judæa, are worthy to rank with any of those which have charmed the readers of the earlier volumes. He has to deal, it is true, with things rather than men, and with types rather than individuals; but there are here and there portraits, sometimes dashed off in a single sentence, which show that his hand has not lost its cunning. The figures of the emperors themselves will, no doubt, be drawn at length in the next instalment of his work; yet even in these volumes enough is said of some of them to let us see what the completed picture will be like. The descriptions of Trajan as the man of "big deeds, but of bigger words," and of Severus Alexander as the emperor "in whom nothing was warlike but the name," and the sentence passed on Marcus Antonius, that "the marshal was not fitted to be the ruler," are quite in the old style.

Passing from the manner to the matter, we must forego any attempt at exhaustive criticism within the narrow limits of a review, and confine ourselves to a few points of special importance. Broadly speaking, the book deals throughout with one or the other of the two great tasks which devolved upon Rome—the defence of the frontiers which separated the civilized world of which she was the head from the barbarians who were pressing upon it, and the government of the subject peoples within the Roman pale. The first was a task which

the republic had never seriously taken in hand. The establishment of scientific frontiers, of a frontier policy, and of frontier defences was perhaps the greatest achievement of the empire, and the chapters which Prof. Mommsen has devoted to it are on the whole the most important in the book. He is entitled to the credit of placing in a clearer light than any of his predecessors had done the significance of the chain of provinces stretching from the mouths of the Danube to those of the Rhine, which Augustus interposed between the threatening mass of Northern barbarism and the civilized districts bordering on the Mediterranean. Equally interesting is his explanation of the motives which decided Augustus to make the Rhine, and not the Elbe, the limit of Roman rule. The latter river offered a shorter and so far a better strategic frontier, and the expeditions of Drusus and Tiberius (13-7 B.C.) had clearly for their object the subjugation of the territory lying between that river and the Lower Rhine. That some progress, moreover, was made towards the introduction here of the regular provincial system is clear from Dio's account of the state of affairs at the time of Varus's fatal march, though whether the "ara Ubiorum" at Cologne was ever intended to be the centre of the new province, as Prof. Mommsen holds, is more doubtful. It is at least possible that it was never meant to be more than a merely tribal centre, like the "ara Augusti" established for the benefit of the Liburni in Upper Illyricum. But the defeat of Varus put an abrupt end to these schemes, and for the first time the advancing tide of Roman conquest permanently receded. That the loss of the legions is no sufficient explanation of this change of policy may be granted at once, and the real cause is probably to be found, where Prof. Mommsen finds it, in the fact that troops stationed on the Rhine could serve the double purpose of guarding the frontier and of overawing Gaul, and that the cost of an adequate garrison for the Gaulish provinces could thus be saved. Of the apparent resumption of a forward policy in the first years of Tiberius's reign our author has less to say. We fully agree with him in rejecting the supposition that the advance of Germanicus was in opposition to orders from home, and we would suggest that Tiberius may have been led to sanction this departure from the maxims of Augustus partly by the wish to inaugurate his reign, as Augustus had done before him, by wiping out the stain of an earlier defeat; partly by the desirability of restoring, not, it is true, Roman rule, but Roman prestige beyond the Rhine; and partly by an unwillingness to baulk the military ambition of Germanicus, or to leave the discontented legions on the Rhine longer in idleness. The recovery of the standards lost at Carrhæ made it possible for Augustus to carry out a peaceful policy in the East without incurring at home the reproach of weakness; and similarly the final abandonment of all that had been won beyond the Rhine was made easier for Tiberius by the recovery of two of Varus's eagles, by the decent burial of the dead, by the boastful trophy set up by Germanicus, and by the memorial arch in the Roman Forum. On the vexed question of the two separate Rhenish commands, whose final

establishment dates from the recall of Germanicus, Mommsen holds the view, defended at length by O. Hirschfeld ('Commentt. Phil. in honorem Th. Mommseni'), that the two Germanies were not until Hadrian's time technically provinces, but frontier districts governed by the legates of the armies stationed on the Upper and Lower Rhine, who exercised civil as well as military authority within these limits. No full discussion of the question is possible here, but we may point out that the difference between Prof. Mommsen and those who, like Zumpt and Desjardins, hold that Tiberius in 17 A.D. formally constituted two distinct provinces of Upper and Lower Germany, is not very wide, the point at issue being only whether we must refuse to a territory administered regularly by a separate "legatus Augusti propretore" the title of province merely because financially it was included within the area of a larger district.

On the Lower Rhine no important change of frontier took place after 17 A.D., but in the central portion of the great northern "march" of the empire, along the Upper Rhine and the Upper Danube, the case was different; and the account which Prof. Mommsen is able to give of the alterations gradually effected here strikingly illustrates the additions which recent research has made to our knowledge. The main object of these alterations was the establishment of a more direct line of communication "between the camps on the Rhine and those on the Danube," and they have left behind them a great historical monument in the "Roman wall" of Germany, which in various forms, and under various modern names, can still be traced nearly throughout its course, from Rheinbrohl, on the frontier line between Lower and Upper Germany, round the Taunus range, southward to Lorch, and thence in an easterly direction to Kelheim on the Danube. Prof. Mommsen, indeed, laments that "the hope that unified Germany would combine for the investigation of this, its oldest historical monument, has not been fulfilled" (i. 148); but though there are still many missing chapters in the history of this great "limes imperii," we can at least form a tolerably clear idea, not only of its course, but of the chief stages in its formation and of the purposes which it was intended to serve. Of special importance as regards the latter is Prof. Mommsen's note (i. 122) on the meaning of the term "limes," and its twofold significance as implying primarily a frontier road, and secondarily a frontier barricade. The whole, indeed, of this part of the work deserves the close attention of English students, as throwing light on some of the problems raised by our own Roman wall. Next to the description of the "limes," perhaps the most important contribution to a right understanding of the history of the northern frontier is the clear statement (based mainly on inscriptions) of the movements of the legions and the gradual transference of the main bulk of the frontier force from the Rhine to the Danube, followed as it was not only by the growth of the great camp towns on or near the latter river, but also by the vastly increased military importance of Pannonia. In connexion with this last point, and in development of his masterly articles in the *Hermes*

(vol. xix.) on the 'Conscriptions-ordnung der Kaiserzeit,' Prof. Mommsen acutely notes that the careers of the Illyrian emperors from Decius to Diocletian were at least facilitated partly by the growing practice of recruiting the legions from the districts in which they were stationed, partly by the abolition of senatorial rank as a qualification for high office (i. 251). By these changes a direct road was opened to the legionary soldier, along which he could advance by gradual promotion to the most important commands.

The chapter devoted to the Euphrates frontier and to the Parthians is, as we have said above, one of the best in the book. On this side Rome had other work to do than that of repressing barbarian raids, for here she was confronted with an organized and powerful state which claimed to divide the empire of the world with herself, and whose advance westward was as keenly dreaded as the advance of Russia India-wards is by ourselves, while between the two lay the debatable land of Armenia, the Afghanistan of this earlier struggle. Here also we find constant alternations of policy on the Roman side, which recall our own Indian experience only too vividly. If we are to select what is best where all is good, we would call especial attention to the manner in which the real significance both of Trajan's expeditions and of the rise to power of the Sassanid dynasty is brought out. The main object of the former, the advance of the frontier from the Euphrates to the Tigris, could be justified on grounds similar to those which had once suggested the Elbe rather than the Rhine as the best limit on the North; but Prof. Mommsen is unquestionably right in laying stress also on the fact that Mesopotamia, fertile, civilized, and partly Greek, was a country in which Roman rule could find a sure and congenial footing. Yet this forward policy inaugurated by Trajan, resumed by Severus, and effectively carried out by Diocletian, involved consequences fatal to the unity of the empire. It "shifted the centre of gravity" too far to the East, and thus accelerated the final separation of East and West. No doubt, too, the accession of the Sassanid dynasty, with its proud claim to the lordship of Asia, emphasized the importance of a vigorous Eastern policy; while it is at least probable (ii. 82, note) that the Oriental features noticeable in the system of their successful opponent Diocletian were borrowed from his Persian rivals, and were, partly at least, intended to surround the government of the Cæsars with the dignity of the Persian Great King. We can, lastly, do no more than call attention to the echoes of this long duel between the two great world powers which are to be found in the Apocalypse, and to the note (ii. 197-9) in which Prof. Mommsen discusses the vexed question of the historical bearing and significance of that perplexing work.

SOME RUSSIAN BOOKS.

Anna Karenina. By Count Lyof N. Tolstoi. (Vizetelly & Co.)

Injury and Insult. By Fedor Dostoevsky. Translated from the Russian by Frederick Whishaw. (Same publishers.)

Souvenirs: Enfance, Adolescence, Jeunesse. Par Comte Léon Tolstoi. Ouvrage traduit du Russe par Arvède Barine. (Paris, Hachette & Co.)

WE owe an apology to two very remarkable works for having kept them for some time waiting. We will try to make amends by strongly recommending every one to read them. The one is Count Leo Tolstoi's 'Anna Karenina'; the other is Dostoevsky's 'Injury and Insult.' From each of them a great deal may be learnt with respect to the manners and customs, the thoughts and feelings, of that great Russian people whose onward march is now disquieting many nations, and of whose inner life so little is known outside the frontiers of its own land. Each of them also tells a most interesting tale, and is full of such minute and subtle studies of character as are but rarely to be met with in romantic fiction.

Count Leo Tolstoi's 'Anna Karenina' is not so grand a work as his 'Peace and War,' which we recently reviewed; but as a picture of Russian upper-class life it deserves cordial admiration. The canvas on which Count Tolstoi has painted is not so vast as in 'Peace and War'; the figures which he has delineated are not, as in that great work, those of historic heroes; the impression made upon the mind of the spectator is not likely this time to be so deep or so lasting as it was in the case of 'Peace and War.' But no one can study 'Anna Karenina' without recognizing in its admirable pictures of Russian society, and in its portraits of charming women, the handiwork of a great master.

We do not propose to give a summary of the story. The plot is simple; the charm of the book arises from the skill with which the various characters are portrayed, the power which the author displays in dealing with pathetic or humorous incidents, and the grace and fitness of the language in which the tale is told. The life of the heroine, after whom the book is named, is full of shadow, and she meets with a terrible death. She realizes the fact towards the end of her career that when a woman has stooped to folly, and finds that a man can betray, the best thing she can do is to die. Similarly sad stories have been told over and over again by novelists, but there are few instances on record of such a story being so well told as in the case of the trusting, loving, ill-fated wife of the cold and puzzling Aleksei Karenin. His character is depicted with a skill which reminds the reader of Balzac, Thackeray, and George Eliot by turns; and that of Vronsky, the unscrupulous and light-hearted man of the world who ruins the happiness of Karenin's wife, deserves similar praise. But the most delightful parts of the work are those which are devoted to the charming Kitty Shcherbatskaya, who flirts with, refuses, but ultimately marries Levin, a young landed proprietor, in whose character Count Leo Tolstoi has evidently depicted his own. Not one of the three great novelists we have mentioned could have made manifest to our eyes so charming, winsome, and pleasingly capricious a young girl as the Kitty of this tale. The Russians have a saying that "A

maiden's heart is a dark forest," but through that forest the author has threaded his way with a dexterity which, as Mrs. Oliphant once said of Anthony Trollope on a similar occasion, is almost "uncanny."

The second remarkable novel before us is the 'Injury and Insult' of Fedor Dostoevsky. On it may be bestowed much of the high praise which was allotted in our columns, some little time ago, to the 'Crime and Punishment' of the same most remarkable author. In 'Injury and Insult' there is little of the charm which pervades 'Anna Karenina.' It is a sad and depressing book to read. But no one who reads it carefully is likely to deny the immense power shown by the author, his extraordinary skill in psychological analysis, and the "savage indignation," the almost morbid sympathy, which he exhibits when he describes the sorrows and sufferings of the needy and the oppressed. It is not a book to be skimmed or glanced through. It ought to be carefully studied; otherwise its great merit may be overlooked.

Before parting from these two exceptional novels we wish to call special attention to the merits of their translators. As a general rule English versions of Russian books are based upon French or German translations. But 'Anna Karenina' and 'Injury and Insult' have been translated directly from the Russian, and the translations have been in both cases executed with conscientious accuracy, and they deserve a full success. The translator of 'Anna Karenina' is, we believe, an American lady. The English version of 'Injury and Insult' is due to Mr. Frederick Whishaw.

A French translation of an early work of Count Leo Tolstoi has been lately published in Paris, under the title of 'Souvenirs: Enfance, Adolescence, Jeunesse.' The original, the Russian title of which is 'Dyetstvo i Otrochestvo,' was translated into English by "Malwida von Meysenbug" in 1862 (Bell & Daldy) under the title of 'Childhood and Youth,' the authorship being attributed on the title-page to Count Nicola Tolstoi. We can recommend the French version. It is not quite complete, but it will serve to give an excellent idea of a most delightful book, of which the translator, who writes under the name of Arvède Barine, justly speaks in his preface when he says: "Tolstoi nous a livré dans ses pages, si justement nommées par M. de Vogüé 'notes intimes,' le secret de sa formation morale."

Syrian Stone-Lore. By Claude Reignier Conder, R.E. (Bentley & Son.)

CAPT. CONDER'S name is so well known in connexion with everything that relates to Palestine, and all that he has written on Bible lands has been so widely read and generally appreciated, that a new volume from his pen is certain to attract attention. We may at once say that 'Syrian Stone-Lore' not only possesses high literary merit, but is interesting and full of a class of information not easily accessible elsewhere. The intention of the author is to show what could be known of Syria and of its inhabitants, Hebrews, Hittites, Phœnicians, &c., were there nothing left to us of a Hebrew literature; he takes his stand, as

it were, outside the Bible, and bases his remarks "not on the Biblical narratives, but simply on the monumental records." The result tends to confirm what may be called the archaeological side of the Scriptures.

Capt. Conder has worked out his scheme by giving a summary of the history of the country from the most remote period, and he has divided his work into ten principal sections, which, following each other in historical order, commence with the Canaanites and end with the Crusaders. Each section contains carefully prepared notes on the origin, language, religion, social customs, art, literature, &c., of the dominant race during the period under discussion; and we have thus an almost continuous picture of the condition of Syria and Palestine for about 3,000 years. The first chapter is particularly interesting from the clearness with which it puts before the reader all that we really know of the early inhabitants of Syria before the Israelites crossed Jordan, and from the way in which it brings out the evidence that can be advanced for the existence of both Turanian and Semitic tribes in Palestine before the time of Joshua. Capt. Conder believes the Hittites to be of Turanian origin, and that they were "overlords who ruled Semitic tribes just as the Elamites ruled Semitic tribes in Babylon"; he also alludes to the difference between them and their Semitic allies, which is apparent on the Karnak monuments, and to their "curly-toed boots." It is unfortunate that no copies of the various types depicted on the Egyptian monuments have yet been made with sufficient accuracy for ethnological purposes; but we are glad to hear that Mr. Flinders Petrie, whose labours in Egypt have already borne such abundant fruit, has taken this important work in hand. The "curly-toed boots" are simply the hide shoes or mocassins worn by the peasants on the Anatolian plateau whence the Hittites came down to Syria. Attention is also drawn to the resemblances between the Syrian (Hittite) hieroglyphs and those of Egypt, which are "sufficiently numerous to justify an inquiry whether or no they are merely fortuitous coincidences"; and on p. 16 there is an interesting note on the occurrence of the words *Tar* and *Sar* in the names of Hittite chiefs, which points, according to Capt. Conder, to a Turanian origin for the Kheta.

The most important chapter is that on the Hebrews (chap. iii.), which aims at showing what we should know about the Hebrews had the Bible never been written. The conclusions arrived at, which are given in full on p. 142, are in perfect accordance with the picture of Hebrew society which may be drawn from the books of Kings; and the value of the archaeological argument lies in its refutation of the views of certain critics who would have us believe that the Hebrews were very uncivilized, and that their literature was not earlier than the Captivity. In connexion with this question the Siloam inscription and the Taylor cylinder are most important, for they show that the Hebrews had an early knowledge of writing and an early foreign trade. Besides the Siloam inscription three others have been found in the old character: two of these are given on pp. 134 and 261, and the third was discovered by M. Clermont Ganneau at Siloam;

the date, however, of these inscriptions is uncertain. All the other texts that have been found, including the one defining the limits of Gezer, are in the later Aramaic character used from about the first century B.C. downwards.

There is one obscure, but important period which Capt. Conder, possibly from want of material, has not passed under review; we allude to that between the Conquest and the establishment of the kingdom under Saul. We have always been struck by the similarity between the Hebrew and the Arab conquests of Palestine; in both cases the country was conquered by nomads who, having but rudimentary ideas of agriculture, settled down partly as over-lords, partly as semi-nomads in the midst of a sedentary population which tilled the ground. During both conquests there are the same swift marches followed by impetuous attacks on the enemy; the same fierce onslaughts in which the women and children are put to the sword; and even in the distribution of the land there is a parallel, for, as Capt. Conder points out, p. 331, several of the Arab tribes which followed Omar settled down in districts that are still known by their names. Anything that could throw light on the period of transition from the nomad state under Joshua to the settled monarchy with its slaves and musicians, its ivory palaces and treasures of gold and precious stones, would be of great value; and here, too, something might be learnt from the rapidity with which the Arab conquerors adapted themselves to their new environment, and from the wealth and splendour of the Arab Court at Damascus.

In the chapter on the Greek age the author points out that the collision between the Greek kings of Asia and the Jewish pietists under Judas Maccabæus did not occur until nearly a century and a half after the death of Alexander the Great. During this period Greek influence prevailed, and it continued largely to affect Jews and Samaritans, even after the revolt of Modin, down to as late a date as 100 B.C. Many interesting details are given, but the extent to which the Hellenization of the country and its people had been carried has been, if anything, under rather than over estimated. The sketch of Byzantine Palestine (ch. viii.) is founded on the existing remains and upon what has been told by Cyril, Chrysostom, Eusebius, Jerome, and the early pilgrims. It was a curious age, during which Syria and Palestine were full of monks, priests, anchorites, nuns; of churches, monasteries, and lonely hermit caves in rocks and valleys. Pilgrims were coming and going, and Jews and Gnostics were practising every kind of magic and Cabalistic imposture; whilst "from the Patriarch downwards men were busy trading on the weakness and folly of their fellows." Of this period, during which the civilization of the old world was slowly decaying, and the barbarian was pressing in from every side, Capt. Conder gives an interesting account; and he is no less happy in dealing with the Arab conquest (ch. ix.). Attention is drawn to the important monumental material for the history of Arabia, which is beginning to supersede the late and not always trustworthy Arab histories, especially for the ages before Islam; and also

to the importance of the inscription in the Dome of the Rock at Jerusalem, as the earliest known text of any portion of the Koran. The chapter devoted to the romantic period of the Crusades enables the reader to realize how completely the Normans settled down in Palestine, not merely as invaders, but as feudal lords and landholders.

Amongst the many interesting subjects touched upon are the influence of Persia and of Buddhism on Jews, Christians, and Moslems in Syria; and Mr. Pinches's researches on the derivation of the word *Jehovah*, which are carried a step further in advance. There are numerous well-selected woodcuts, and three excellent maps specially drawn to illustrate the state of the country in the years 1300 B.C., 500 A.D., and 1180 A.D. The first map has been prepared from purely monumental sources, and serves to show that we know a great deal of the country without reference to the Bible.

'Syrian Stone-Lore' is a successful effort "to gather up the scattered learning of many scholars, and to show how, when combined with the results of twenty years of exploration, it suffices to give us a very clear general idea of the social progress of Syria from the earliest ages to our own times." If there is a fault to find with Capt. Conder's work, it is that sufficient attention has hardly been paid to the labours of German scholars; with the exception of Brugsch, no German writer's name appears in the long list of authorities quoted. This will no doubt be remedied in future editions, for 'Syrian Stone-Lore' is eminently a book that will require constant revision as new discoveries and wider reading add to the author's large stores of knowledge.

Some Verdicts of History Reviewed. By William Stebbing. (Murray.)

A LIFELONG angler in the waters of oblivion, Mr. Stebbing invites his readers in the present volume to inspect the fish which he has landed. Its heroes and its epochs, scattered over two hundred years, and separated by as many historical atmospheres, are linked by one common attribute. Cowley and Prior, Ashley, St. John, and Pulteney, Franklin and Cobbett, alike enjoyed extraordinary distinction in their lives, alike quitted this world to become a prey to dumb forgetfulness.

It was said of Dr. Whewell that his foible was omniscience; Mr. Stebbing's foible is the habit of ascribing omniscience to his readers. He teaches history by implication; the following sentences form an examination paper in ten questions:—

"We may be right in classing as a convicted political gambler the popular idol, the author of the Habeas Corpus Act. Because she lavished affection upon female friends, of whom one was adored by the greatest Captain of the age, and the other captivated its greatest satirist, it may be our duty to despise as a weak gossip the Queen who quelled Louis XIV. and from the hour of her accession to her death held two contending parties in the hollow of her hand. We may weary of the art of Cowley, and be sceptical of the social charm of the wit who signed the Peace of Utrecht. We may morally detest the inventor of Constitutional Toryism, and disapprove the personal spite of the wrestler who threw Walpole."

Again, Mr. Stebbing teaches history by illustration, and the illustration sometimes swamps the narrative. In a single paragraph, taken at random from the chapter on St. John, the reader is introduced, *à propos* of the hero's college days, to Vivian Grey, Dean Aldrich, Alcibiades, the October Club, Wilmot, Earl of Rochester, Dryden, the Earl of Nottingham, Cowper, Thomas Cromwell, Viscount Grandison, Queen Anne, the second Charles, and the Hanoverian dynasty. It is difficult to see the wood for the trees; and it is impossible to avoid wishing, as O'Connell wished in listening to Sheil, that Mr. Stebbing would have done with one allusion before beginning the allusion after next. Yet these peculiarities, let us remember, are evidence of fulness, not of meagreness; they strain the reader's faculties, but attest the wide knowledge and exhaustive industry of the author; and the painstaking student rises from Mr. Stebbing's book with judgment cleared and with extended information.

A glance at the table of contents will inflict on the general reader a wholesome feeling of humiliation. The list of biographies includes, as Mr. Stebbing would put it, the framer of the Habeas Corpus Act, the negotiator of the Utrecht Treaty, the two political leaders (in office and in opposition) of the first half of the eighteenth century, the author of the American Revolution, the champion of English Radicalism; how much knowledge of any one of these does the ordinary cultivated Englishman possess? He is familiar, perhaps, with the Achirophe of Dryden, but is puzzled by Macaulay's indignation that Mrs. Beecher Stowe should confuse the Ashley of the Cabal with the writer of the 'Characteristics'; he knows Prior from Thackeray's lecture, Bolingbroke from Swift's letters, is altogether unacquainted with Pulteney, connects Franklin with Poor Richard and the electric kite, and regards Cobbett as an incarnation of scurrility without having ever opened the Porcupine papers or the *Political Register*. Yet in the epoch which these names vitalize the England of to-day was being born, its drama visibly rehearsed; classes hitherto distinct were fusing, problems hitherto overlooked were recognized; the religion, the philanthropy, the literature, the political economy, the sociology, the radicalism, all the channels in which nineteenth century life runs with currents so impetuous, were being traced out and deepened in the dead level of a former age.

At the head of the political list stands Shaftesbury, and his biography is the least satisfactory of the set; for Mr. Stebbing breaks off at the moment when his career becomes most exciting, and sums up his character from evidence which he has not laid before his readers. Shaftesbury is followed by St. John. The relation between Bolingbroke and Oxford has been compared to the union of a more brilliant, daring, self-confident Disraeli with a very inferior Sir Robert Peel. The Victorian Disraeli owed much to good fortune; his prototype was the victim of repeated and singular ill luck. A few days after his long intrigue against Harley was crowned with absolute success and he stood supreme, Anne was dead, his party shattered, and himself a fugitive. He joined the Pretender, counselled him well and wisely, received from him an earl's

patent, seemed to have found scope for his versatile ability in directing Jacobite intrigue; when suddenly, for reasons never yet explained, James discharged him from his service. Pardoned and restored to England, he gained the confidence of the Prince of Wales, and was promised office on the old king's death. George I. died, his son succeeded; the new queen assumed the guardianship of her husband's "conscience," retained Walpole in power, and sent back Bolingbroke to his hunting and his library. Yet the likeness between Bolingbroke and Disraeli is in many points remarkable. Both despised Conservatism, but used it as a stepping-stone to power; both affected democratic instincts; both educated their party into a policy repugnant to its traditions; both gained and utilized the personal confidence of their sovereign; both obtained literary eminence, though with a difference: Disraeli's novels pretend to no comparison with the pamphleteering force and the brilliant scepticism of Bolingbroke.

Forgotten poets as well as forgotten politicians live again in Mr. Stebbing's pages. Every lover of literature will be grateful for the essays on Cowley and Prior. An age which has reproduced Wither and Lovelace sins in neglecting Cowley. If his 'Davideis' be ponderous, his Pindarics harsh, his 'Mistress' artificial, it is criminal to have overlooked the solemn magnificence of the 'Discourse concerning the Government of Oliver Cromwell' and the poem to the Royal Society; the vivacious 'Chronicle'; the exquisite monody on the death of Crashaw, containing the original of one of Pope's most famous couplets; the unmatched 'Essays' of intermingled prose and verse.

"They cry shame on our neglect. Any reader who is sceptical has but to study Cowley as a whole, and not in fragments, and his conversion is certain. He may commence by despising Cowley's contemporaries for worshipping his genius; he will end by blushing for the modern desertion of the shrine."

And though Prior is a less exalted poet, his unpopularity is even more surprising. 'Alma,' which Pope desired to have written, sparkles with wit from the first line to the last; 'The City Mouse and the Country Mouse' is a perfect parody, the English 'Ballad on the Taking of Namur' a not less delightful travesty of Boileau's pompous adulation; if no one would willingly read 'Solomon,' and if 'Henry and Emma,' though it contains one of the most familiar quotations in the language, hardly bears out Cowper's admiration, yet the minor poems, omitting a few indelicacies, have something of the grace of Horace united with the airiness of Tom Moore.

Our space is all too short to notice the remaining essays: the keenly humorous notice of Franklin, most illustrious of prigs, whose pride it was to survey his own personality from the outside as well as from within, whose educated self inflicted daily lectures on his original self, whose mind was in its owner's eyes a capacious gallery of art, through which he eagerly piloted all who shared his conversation or read his books; the not very dissimilar Cobbett, in whose judgment humility was a contemptible meanness, and himself the one fearless and incorruptible patriot in a venal, bloodthirsty,

sycophantic age, who stabbed successively with his terrible pen statesmen, landlords, clergy, "rabble," religionists like Wilberforce, economists like Ricardo, demagogues like Hunt, utilitarians like Harriet Martineau, reformers like "Brummagem Attwood," till his virulence became tedious and his antipathies grotesque, and his reputation died of his revenges.

Each one of the essays demands and will repay careful and repeated study, for every digression is a chapter in history, and every periphrasis contains the essence of a biography. It is possible to make history easy, to pose central figures picturesquely, to group round them subordinate agents, to shut out all that would impede the action or form independent centres in the view. Mr. Stebbing's method has been different. Into each of his sketches or his lives he has imported the facts germane, nearly or remotely, to his subject, and the associative illustrations with which wide study has endowed his mind. The reader to whom time is an object, and who is satisfied with knowledge clear, but superficial, of a personage or an era, will cast aside the book; but the closer student of each period, with knowledge to apprehend and appetite to devour every pregnant allusion and collateral incident that shall minister to its mastery, will be grateful for the accession to his stores which Mr. Stebbing's pages yield, and will justify the confidence in his intellectual digestion which they imply.

Lectures on the Rise and Early Constitution of Universities, with a Survey of Mediæval Education, A.D. 200-1350. By S. S. Laurie, A.M. (Kegan Paul, Trench & Co.)

THE distinction between universities and the older cathedral and monastic schools which they superseded is far from easy to establish. In attempting to answer this question Prof. Laurie rightly steers clear of the time-honoured, but purely unhistorical explanation that a university takes its name from the encyclopædic comprehensiveness of its studies; but it is difficult to follow him in the definition he has substituted. "The notes," he says,

"of an university or studium generale are three: (1) That, whatever else it may include, it is a specialized school for men open to all; (2) that there is free teaching and free learning; (3) that it is a free autonomous organization of teachers and scholars."

Each of these heads, except the second (which is ambiguous), is misleading in at least one point. First, as to the mediæval university being "for men," in opposition to the earlier schools, which gave "secondary instruction" to "boys," Mr. Laurie himself says that "In Paris and Oxford a large number [of the scholars] are mere boys"; "That the bachelorship was taken very young, we know from the history of many universities"; "The bachelor course was, in fact, a grammar school or trivium course." This last quotation reveals a second contradiction to Mr. Laurie's definition of a university: it breaks down on both sides; for not only are many university students of the same age as the scholars of the cathedral and monastic schools, but their studies for four years (p. 226) are of the same class. How then about this "specialization"—a

word perpetually emphasized by Mr. Laurie in this connexion—as one of the distinctive features of a university? How does he reconcile it with the fact that the “artists” for a long time held undisputed supremacy at Paris, or with the still more notorious fact of the prevailing bias towards the study of dialectic there? The “arts,” we must remember, are the unspecialized branches of learning, and dialectic is part of the trivium. “I am aware,” he says, “that it is usual to regard Paris as primarily a university of arts. But a closer inspection will satisfy the investigator that ‘arts’ were studied mainly with a view to the priesthood,” thus coming under the definition of “professional” studies; “and that in so far as the school had an ‘university’ character, arts meant philosophy, as handmaid and rationalizer of theology” (p. 110). “Paris . . . became the centre of a higher specialized school of philosophy and theology” (p. 145).

We read repeatedly of the three typical universities, Salernum, Bologna, and Paris, the homes of medicine, law, and divinity. The “specialization” is the fact which differentiates the university. To explain Mr. Laurie’s view, we cannot but conjecture that he has a lingering affection for Milman’s notion (stated in cold blood) that dialectic formed part of the quadrivium. Of course he really knows better; but some such idea seems to lie at the bottom of a sentence like this:—

“The elements of logic were sometimes taught in the secondary or trivial course, but, practically, under the name of dialectic, logic was a quadrivium study.”

Does not Mr. Laurie know that in the Middle Ages logic was either synonymous with dialectic, or comprehended both dialectic and rhetoric, and that in either case its place was and could only be in the trivium, so long as the old names of trivium and quadrivium were kept up? So great, however, was the interest displayed in it, for instance, at the University of Paris, that the tendency was to remain engrossed in its study and never to go on, except in quite an elementary way, to the quadrivium at all. Mr. Laurie tries to justify his opinion by maintaining that theology included philosophy, which is in a sense true. But as far as the arts curriculum is concerned, the studies of the University of Paris were, to all intents and purposes, identical with those of the cloister schools which existed before it, though they were better organized and more developed. Finally, if the specialization of studies and their protraction into mature years indicate the beginning of a university, why does Mr. Laurie say nothing of the great theological school presided over by Anselm and Radulf at Laon in the early part of the eleventh century—a school which was attended by men, and by men like Abelard at the age of thirty-four?

The whole of Mr. Laurie’s elaborate theory will not, in fact, bear examination. A university might or might not “specialize,” but it was not on this point that its character as a university depended. What made a university was the association or incorporation of the whole body of teachers or scholars, not necessarily of teachers and scholars. For here again we have to join issue with Mr. Laurie, and on the simple

ground that the university, or rather universities, at Bologna consisted solely of scholars, while that of Paris was formed of masters alone. No doubt the definition is true as to the common pattern; but a definition of a mediæval university which is inapplicable to Bologna and Paris can scarcely be considered satisfactory. So soon as the incorporated body is able to confer the licence of teaching upon those admitted to it, the mediæval idea of the university is completed.

We have limited ourselves to Mr. Laurie’s central position, for it illustrates not only his general misconception of the subject of which he treats, but also his tendency to adapt facts to suit his theory. A more serious fault in the book is its extraordinary want of accuracy or of common care in ascertaining facts. To take some examples: Mr. Laurie twice gives the date of St. Augustine’s death as 395 (pp. 26, 27). There are many dates which one may be excused for forgetting, but to place Augustine’s death fifteen years before the sack of Rome by the Goths argues something more than carelessness. Again, St. Anselm’s birth is given differently on pp. 94 and 99; the date of Honorius III.’s election is given as that of his death on p. 134. On p. 35 we read:—

“Bede says, according to Newman, that in his day there were monks in England who knew Latin and Greek as well as they knew their mother-tongue; but, according to Mullinger, this was said by him only of Albinus.”

Surely our professor might have referred to Bede (*Hist. Eccl.* iv. 2), where the language is quite unambiguous. But if this was too recalcitrant, he might at least have read Mr. Mullinger correctly. His words are, “Among whom the most eminent appears to have been Albinus” (*The Schools of Charles the Great*, p. 80). On p. 41 Mr. Laurie gives (through Bulaeus) the fabulous story of the monk of St. Gall about the two Scots who came to the court of Charles the Great. He calls them “Claud Clement and John Melrose,” and makes them arrive “in the company of some English traders.” We have not verified Bulaeus, but the statement of the monk is before us. The Scots are Clement (Claudius being a well-known addition of later chroniclers due to the confusion of two distinct persons) and another unnamed (in two manuscripts called “Albinus”), and the merchants are British. The version given by Mr. Laurie has been exposed a great number of times, and we are almost ashamed to have to expose it again. On p. 53 Mr. Laurie speaks of “Scotus Erigena, who had by this time left the Palace School of Charlemagne,” and yet he knows that Scotus flourished under Charles the Bald. He says that this philosopher’s “knowledge of Greek was very limited”; still Scotus translated more than one Greek book into Latin—a feat which we suppose no Western schoolman after him could have achieved until we reach the fifteenth century. On p. 75 we can hardly believe that Mr. Laurie ranks Scotus with the Irish Clement above named as “two faithful pupils” of Alcuin. The author has not read Mr. Mullinger to much purpose if this is his meaning, and we do not see how his words can mean anything else. Not less surprising is the way in which he connects

Anselm, Roscelin, and Abelard as forming a sort of intellectual succession (pp. 91, 99, 142). On one page we are told that “the permanent results” of the Carolingian revival “were not great,” and on the next that “after all the early half of the ninth century perhaps did more for education, as that word was then understood, in proportion to the means and opportunities available, than any period since” (pp. 76, 77). We even find our author “concluding that the Paris cathedral school,” respecting which history is absolutely silent in Charles’s time, “never lost the impulse given to it by Charlemagne.” He makes John of Salisbury’s masters, several of whom John expressly says taught at Chartres, all teach in Paris; and even credits this writer with the astounding statement that “discussions regarding universals . . . raged at Oxford in 1153.” This, again, is an ancient blunder taken (no doubt at second hand) from Anthony à Wood. We had marked a large number of other places in this book for comment—such as the strange perplexity in which the author finds himself in trying to account for the distinctive name of “higher” faculties (p. 210), or the meaning of the word *cursorie* (p. 284)—but our space is already more than exhausted. Curiosities like “Lancfranc” (pp. 53, 125, &c.), “John Roscelin,” “Anstey’s *Monumenta Academica*,” “Frederick of Barbarossa,” “regular clergy” (meaning “secular,” pp. 252, 283), &c., are of small account by comparison with those we have noticed. We cannot, however, close this review without a strong expression of regret that Prof. Laurie should have entered upon his work so little equipped for it by previous reading. The plan of the book is excellent; many of his ideas are good; with much that he says by the way in regard to the present functions of universities we cordially agree (though he is ill informed about Oxford and Cambridge). But the value of the whole is destroyed in consequence of the writer’s lack of familiarity with all but the older literature of his subject and his lamentable want of accuracy.

NOVELS OF THE WEEK.

Victims. By Theo Gift. 3 vols. (Hurst & Blackett.)

The Dean and his Daughter. By A. C. Phillips. 3 vols. (Ward & Downey.)

The Nick of Time. By W. T. Hickman. (Maxwell.)

Expiation. By E. Phillips - Oppenheim. (Same publishers.)

Mrs. Horace: a Sketch. By Alexander Kepler. (Remington & Co.)

“VICTIMS” is a story full of life and movement, and with no lack of plot. The contrivances are not at all badly managed and fitted together. The author is not completely successful in investing the characters with the individual charm which heightens incident; but the book is written with sufficient energy of description to carry the reader along very comfortably. A habit of seeing things pictorially is apt to run to excess, and the author should be on the watch to restrain it; the reader wearies of finding a sketch suggested at every turn of the road. Some acquaintance with Brittany has been turned to good account, and the introduction of a Jewish heroine and her relations gives

an opportunity for details of Jewish life and character, which add a certain freshness of interest.

Mr. Phillips's new book is not without merit of a flippant and heartless sort. The dean and his daughter, as well as most of their acquaintance, distinguish themselves in their different ways by as resolute a cynicism as the English three-volume novel will permit. The daughter of such a dean has every excuse for her misconduct; and yet, had the dean not been the natural "first cause" and prime promoter of all the evil, one might have been a little sorry for the father of such a daughter. Miriam, however, who tells her own story, is not without good points. Even for the reader she possesses a certain indefinable attraction; while a round half dozen or so of "gilded youth" of different types are completely "bowled over" by her. It is felt she is beautiful, but there is not a syllable of description concerning her appearance. The poor creature has a singularly hard time of it on the whole; but the easygoing philosophy which carries her along is greatly in her favour. A friend and companion, one Ethel Fortescue, encourages her to a still closer walk with joy, and a calmer, if not more heavenly frame. The said Ethel, a rather battered woman of the world and of a racy conversation and habit, at first strikes the reader as being somewhat seriously infected with the manners and customs of the *demi-monde*. But she makes an excellent friend in an emergency, and sticks to Miriam bravely through good report and ill. As for Miriam herself, she begins her career by marrying a tedious old diplomatist (well sketched in a way), who has bought her from her worthy parent for a nice little deanery, and who subsequently divorces her (unjustly) on account of an unsatisfactory attachment to one George Sabine. The book is nothing if not trenchant, yet about this character there is a haziness. It also remains uncertain whether Miriam is to be credited with deeper feeling than appears upon the surface; and as Mr. Phillips has an insuperable dislike to being caught in anything resembling a pathetic or sentimental vein, the point is difficult to decide.

The motive of 'The Nick of Time' is the annihilation of the unjust person by the just. A vast deal of heavy "crushing" and talk of "crushing" is done; indeed, the social "hot-potting" of enemies, if we may so express it, is continuous. The hero is a miraculous young fellow, one Basil Chamond, who returns in "the nick of time" to justify the title of the book, and restore the ruined fortunes of the authors of his being (Mr. Hickman will be the first to appreciate this phrase). Arriving suddenly and unexpectedly on the scene, Basil shows himself possessed of countless riches and, what is better still, a vague, but infallible Oriental "tip" for "clearing the brain" and obtaining more at pleasure. Many of his circle are naturally anxious to get hold of his secret, and at a "water party" a most beautiful, clever, and alluring lady, a "queen of London society," seeks to draw him into confidences by such artful questionings as, "What are your favourite occupations, colours, authors, &c.?" It is to his credit that he should only partially yield himself to blandishments so siren-like. But, indeed, his behaviour is

always excellent, as his constitution is of the highest moral and physical balance; and though his conversation, like that of the fair worldling herself, is decidedly stilted, his career may be followed with the deepest—astonishment. The vulgarities and vagaries of the author's style are really remarkable. Thus a mother embracing her son is described as "throwing herself into the arms of the male reproduction of herself." After such an episode as this the reader may think himself surprise-proof; but he will find plenty more such humours in 'The Nick of Time.'

Like 'The Nick of Time,' 'Expiation' is based on the old-fashioned idea of a life-long pursuit of vengeance. There are many obvious absurdities and a general weakness of outline, but several incidents and situations, if improbable enough, are stirring. It is just sufficiently sensational to be read without difficulty, and has a certain amount of nature and feeling; but as a work of art it is simply non-existent.

Mr. Kepler figures in his own story as the trusty Achates and the sympathetic biographer of Mr. and Mrs. Horace. His inexhaustible self-complacency does much to set off the directness and simple pathos of his study of two lives, for which he fully secures the interest of his readers. Rosa Horace is a woman of an easily recognized type, who never ceases to be a girl, for ever young in heart, with a girl's exulting sense of liberty and power, rarely conscious of an earnest soul within, yet capable of a deep and abiding fidelity to the man who first awakened her from her moral sleep. The sketch is well executed, and the touches take the shape of incidents rather than of reflections. Reflections there are in plenty—many of them inspired by Mr. Kepler's appetite for good food and moral conundrums. But he has drawn his heroine with a loving hand, and in virtue of this the reader will freely forgive him his own personal leanings.

RECENT VERSE.

Messia Vitæ: Gleanings of Song from a Happy Life. By J. S. Blackie. (Macmillan & Co.)
Saint Hildred. By Gertrude Harraden. (Fisher Unwin.)

Poems. By Edgar Foskett. (Kegan Paul, Trench & Co.)

Poems. By Henry S. Sutton. (Glasgow, Main.)
Passages from some Journals. By M. D. C. (Kegan Paul, Trench & Co.)

Three Lyrical Dramas. (Same author and publishers.)

PROF. BLACKIE is as full of energy and high spirits as ever. He discourses of backgammon and of "the chief end of man," sings of "Polly" and of "a pessimism," of "absentee proprietors" and of "an academy for young ladies at Clapham," with the same blithe, not to say boisterous confidence. His is no coy, retiring muse, only to be wooed under a propitious star; her favours are frankly and freely bestowed, and the poet seems to court her much as he courts "Polly":

When my heart is sick with babble
Of the M.P.'s in the papers,
Where the Whig and Tory rabble
Mad with faction cut their capers,
I, like bird that knows his nest
On the banks of Cluny water,
Drown my sorrow on the breast
Of the parson's blooming daughter.

Whatever reservation the reader may be inclined to make on the score of hasty workmanship, he is not, at any rate, likely to quarrel with the professor's amplified sub-title. These verses do in

very truth seem to be "Gleanings of Song from a Happy Life," and it is something in these days to find a poet who has no violent objection to the way in which the universe is managed, and who will even admit that he is happy. Still the author would presumably have been none the less happy if he had abstained from such rhymes as "Millaia" and "Piccadilly," "lessons" and "impressions." Perhaps the sonnets, though they do not fulfil many of the qualifications of the sonnet proper, are the most satisfactory part of the book from a literary point of view, as even the modified laws which Prof. Blackie lays down for himself act as a salutary check upon his exuberance. The following on Carlyle may be taken as a fair specimen:—

Thou wert a Titan, but a Titan tossed
With wild tumultuous heavings in thy breast,
And fancy-fevered, and cool judgment lost
In mighty maelstroms of divine unrest.
What souls were dragged with doubt in septic time
Thy cry disturbed into believing life,
And fools that raved in prose or writhed in rhyme
Were sharply surged by thy needful knife:
But, if there were who in this storm of things
Sighed for sweet calm, and in this dark for light,
And in this jar for the wise Muse that sings
All wrong into the ordered ranks of right,
They thanked not thee, who didst assault their brain
With thunder-claps and water-spouts for rain.

'Saint Hildred' is a little story told in about one hundred and fifty ten-syllable couplets; but by the aid of thick paper, wide margins, blank pages, and illustrations, it is expanded into quite a respectable volume of fifty-six pages. The hero in his youth falls in love with a figure, which turns out to be that of St. Hildred, in a painted window at church, and rashly vows not to

— woo or wed until I find
Thy perfect like in living womankind.

Years pass; he acquires "wealth and reputation fair," and falling ill is nursed by the "perfect like" of his St. Hildred. She is, however, a nun, and on his making love to her very properly flies away, whereupon the hero, with great philosophy, consoles himself, and the poem ends. There is no more to say except that the illustrations show promise, and that "wrath" does not rhyme with "forth."

Mr. Foskett's pages are so charged with unpremeditated humour as to make the choice of quotation somewhat perplexing; but perhaps these lines will do as well as any:—

GARDEN OF THE SEA.*

Sweet Isle! within thy rock-girt shore is seen
Nature in her sublimest dress arrayed;
Where rise the ruined piles of ancient days,
Where crystal streamlets sparkle through each glade,
Where ever-varied beauty meets the gaze—
Hill, cliff and valley, mead and wooded dell,
And ceaseless sounds of music fill the air
From singing birds and ocean's heaving swell.
A garden decked with flowers of every hue,
The choicest gem of Albion's favoured Isle;
A spot in which the ancients loved to dwell,
Where all around the dark blue waters smile:
Where—gazing o'er thee from thy breezy heights—
Lay thy soft vales and richly verdant hills,
Like ocean's waves transfixed in one deep swell,
And made to bloom and glisten with sweet rills.
Time has not robbed thee of thy fair array,
Though ruined now the work of ages past;
Thy white-crowned cliffs still rise majestically,
Proof 'gainst the rolling waves and tempest's blast;
Thy waving woods, sweet vales and fertile plains,
Proclaim that Time has left thy beauties free,
While Albion's sons with pride thy soil revere—
Bright gem of Nature! Garden of the sea!

It cannot be claimed for Mr. Foskett that there is much poetry, if indeed any, in his volume; but, as we have intimated, and possibly proved, it is not altogether unentertaining.

Mr. Sutton's book is a little puzzling. On the whole, he does not seem to be by any means a humorous man, yet what are we to make of "vermillion laughter" and of "vulnerable eyes"? What are we to make of the following, from a poem entitled 'Mount Perilous of Pride'?—

He sets truths in his fire to cook
Till they to falsehoods swell,
And some go pop with a spurious look,
And some with a curious smell.

Or again, what of these, from 'The Braggart Moon'?—

The Moon moved proud the stars among,
And spake aloud with scornful tongue:

* Written at Carisbrooke.

"Stars! minions! rushlights of the sky!
Mean, ineffectual, worthless fry!
Mere drops of waste ungathered light!
Gilt buttons on the coat of night!"

Part of this apostrophe reminds us of the first stanza of Sir Henry Wotton's 'Elizabeth of Bohemia,' but the last line appears to be all Mr. Sutton's own. To judge from the following verse Mr. Sutton has some curious ideas on the subject of babies. It is from a poem called 'Circles':—

Weak, bald, deaf, and blind,
The child comes, pity to crave;—
Stands erect the young man,
Quick, competent, active, and brave;—
Weak, bald, deaf, and blind,
Old age totters over the grave.

We are born incomplete enough truly, but not even to round off Mr. Sutton's "circle" can we admit the deafness and blindness. However, any one judging the entire book by these quotations will do it an injustice. The author does not often startle his readers with such coruscations of fancy as these. For the most part he is extremely pious, and, if he will forgive a critic for saying so, more than a little dull. But as we have quoted him at, perhaps, his worst, we will conclude by quoting him at certainly his best:—

YOUNG LOVE.

What's softer than a baby-wind new born
Trying to kiss a whisper from a tree?
More constant to man's heart than sound o' th' sea
To the curl'd inlet of a sea-shell's horn?
What's quieter than death of flower forlorn,
Uprooted where the pitiless sun can see?
Or facile weddings of the fragrant pen
That puts a ring on every finger's thorn?
What's gentler than a young rill's murmurings
So softly singing through its meadow-ways?
Or sillerer than sun's unsparring gaze
The maiden blood in cherries' cheeks that brings?—
O 'tis young Love; for he a nest can raise
In hearts that never guess his busy wings.

'Passages from some Journals' is not a bad title; unfortunately, that is the best thing we can say about the book. Here is what its author can do by way of a sonnet:—

The changing sky hath glories ever new:
The evening splendours bring a fresh delight;
The morning rises clothed in new-born light;
The sun each day creates his throning blue;
The stars at evening shine upon the dew
Not with those rays which broke primeval night;
Those leaves return not which last year were bright.
This Spring hath others of the self-same hue.
Yet the same law reneweth flower and spray;
Yet are those sun and stars the same alway;
In the same heavens their wonders they proclaim:
And such is love, in times past and to-day,
Delighting still fresh deeds and songs to frame
But in its inmost heart abiding still the same.

The writer's dedication runs as follows: "To my dear daughters, for whose pleasure and by whose encouragement and assistance these poems were put together in their present shape, they are affectionately dedicated." Oh, these loving relatives and fond friends! Have any but printers and bookbinders reason to be grateful to them?

As a rule much cannot be said in favour of the libretti of operas, and M. D. C.'s, published without the justification of music, prove no exception to the rule; but it would be cruel to criticize such works seriously.

OUR LIBRARY TABLE.

WHEN the reader takes up *Fashionable Philosophy and other Sketches*, by Mr. Laurence Oliphant (Blackwood), he discovers that a successful satire entails a nemesis on its author. 'Piccadilly' was undoubtedly smart, and the author was called "a witty Jeremiah" because of it, and that, too, by a Jeremiah which was never in its wildest moments witty. The Evangelicalism coupled with a craze for speculation which was common in fashionable society twenty years ago lent itself very well to Mr. Oliphant's rather esoteric, half-serious banter; and the somewhat mysterious ending to the book, with its odd resemblance to the end of 'Yeast,' seemed to imply a purpose deeper than mere satire. But then everybody knew something about missionary bishops, and converted Hindoos, and Stock Exchange gambling; hardly anybody except a few specialists, and perhaps Mr. Lang, knows anything about *gurus* and *mahatmas*. So

that a "satire" on Esoteric Buddhism, crammed full of the technical terms of that fascinating religion, or game, or whatever it is exactly, scarcely appeals to the humorous perceptions of the average reader. Indeed, those who have had the advantage of perusing any of Mr. Sinnett's works will probably consider Mr. Oliphant's tale 'The Sisters of Thibet' decidedly less funny than that which it is intended to satirize. 'Fashionable Philosophy,' again, is an application of rather ponderous sarcasm to matters which call for very different treatment. The Lord Fondletons who make love to married women require something sharper; the Mr. Drygulla who request the company at an afternoon tea to hear a "Rishi" beating a tom-tom in the Himalayas may, as we have said, be left to themselves. By far the best thing in the book is 'The Brigand's Bride.' From the beginning, where the narrator considers the question "whether I should enjoy myself most by joining the brigands, or the troops which were engaged in suppressing them," to the end, where he creates a panic in a small Italian town by firing at the church bell with an air-gun, it is quite in the fearless old Blackwood fashion. No higher praise can be given to a short story.

THE amount of matter which Mr. Bret Harte has put into his last shilling parcel is small, and it can hardly be said that he has increased the value proportionately. *Devil's Ford* (White & Co.) is not at all a bad specimen of his work, and it would have done very well in company with a few more stories, but it is not equal to many of his short pieces which have from time to time appeared in batches. The scene is laid in the author's favourite district, the neighbourhood of San Francisco and the town itself, and a good deal of the dialogue is written in choice backwoods slang. Mr. Bret Harte can never be accused of carelessness. Though 'Devil's Ford' is not one of his best stories, its inferiority in this particular line is only to be measured by comparison with the standard he has himself fixed in previous writing.

LORD LYTTON has done good service by translating *Baldine, and other Tales*, by Karl Erdmann Edler (Bentley & Son). Edler has hitherto been known to few English readers, and even in his own country he cannot be said to rank among "popular" writers. He is, however, an artist of real power, and there can be little doubt that sooner or later the high quality of his work will be generally recognized. He was born in 1844 at Padebrod, in Bohemia, and, as Lord Lytton says, "whether of Slavonic or (as his name implies) of German parentage, he seems to have been born with a genius in which the characteristic note of both nationalities is curiously distinguishable." He invariably deals with great and difficult problems, and in his mode of solving them there is nothing fantastic or unreal. His conceptions of character are true, fresh, and vivid, and their effect on the imagination is all the more impressive because they are not unfolded by means of "psychological analysis." Edler makes his characters act, and leaves the reader to form his own judgment as to the motives by which their actions are determined. Of the three tales in these two volumes, 'Baldine' is the most striking. The pictures of the heroine's childhood have a delicate and subtle charm, and few novelists of our time have written anything more powerful than the scene in which her simple faith is shattered by a sudden and terrible disaster. Hardly less remarkable in its own way is the presentation of the influences by which the desolating effects of this violent shock are at last overcome. The two other tales are not on quite so high a level, but they also are studies in which the writer gives imaginative form to the results of much thought and observation. Lord Lytton has done his work as a translator most skilfully, and his preface would deserve cordial

praise if it were not disfigured by irrelevant denunciation of what he is pleased to call "the Revolutionary Gospel."

WE have received from Messrs. Longman & Co. the *George Canning* volume of the "English Worthies" series, edited by Mr. Andrew Lang. Mr. Frank H. Hill is, perhaps, not quite so brilliant in his 'Canning' as in his admirable 'Political Portraits,' his only previous book we believe, but he is eminently readable. Not much new light is to be expected on Canning's character or acts, for the revelations of the various memoirs of his times have been long complete, and Mr. Hill does right not to pretend or attempt to give original matter. If we had a fault to find, it would be that 162 out of 223 pages are devoted to the life in times earlier than the attainment of the Foreign Secretaryship with the lead of the House of Commons, and only exactly twenty pages to Canning's career as leader and Secretary of State. The proportions might, perhaps, with advantage have been almost reversed. We have noted only one questionable statement. Mr. Hill says that the principles of the Holy Alliance as set forth in the Laybach circular in 1821 "were too much even for Lord Castlereagh. In a despatch, written early in the year 1821, while admitting the right of a state to interfere in the internal affairs of another state when its own interests were endangered, he protested against the pretension to put down revolutionary movements apart from their immediate bearing on the security of the state so intervening, and denied that merely possible revolutionary movements can properly be made the basis of a hostile alliance." This summary of the famous British circular of January 19th, 1821, appears to us to be somewhat inaccurate, but in any case the circular was intended, as it was said, "for home consumption," and Mr. Hill of course remembers that Lord Castlereagh told his brother that it was written for the purpose of throwing dust in the eyes of Parliament. On the whole, the attitude of Lord Castlereagh was one of approval of Austrian intervention in Sicily, and the English and French governments stated their views in identic notes, dated Naples, 11th and 12th of February respectively. Lord Castlereagh's circular of January was, in our opinion, only intended to guard against England being herself dragged into every continental struggle of her allies of 1815, but he and the Duke of Wellington approved of the general principle of intervention against revolutionary movements.

MR. CAINE'S *Life of Coleridge*, in the series of "Great Writers" published by Mr. Scott, is a careful performance containing some new facts. Mr. Caine has wisely, seeing his narrow limits, confined himself to Coleridge's biography, and eschewed criticism of Coleridge's works. He tries to prove that Coleridge was much more business-like and conscientious in the ordinary relations of life than is usually supposed. We fear the testimony against him is too strong to be overthrown, and we confess we do not believe Coleridge's statement that Stuart offered him a half share in the *Courier* and the *Morning Post*. Mr. Caine's chief fault is the contemptuous tone in which he speaks of those whose statements are opposed to his theory; and especially we dislike the way in which he writes of Southey. Nor does he seem well advised in refusing credit to De Quincey. As we have before said, we believe the attachment that sprang up between Coleridge and Dorothy Wordsworth is the key to much that perplexes Mr. Caine. Mr. Anderson's bibliography attached to the volume deserves warm praise.

Tuilleadh Dhuilleag bho M'Leabhar-latha mhu Chunnas mo Bheatha anns a Ghaidhealtachd (Blackwood & Sons) is a good idiomatic translation of the Queen's last book about her Highland life. The simple narrative of the royal author lends itself very readily to translation, and but a slight knowledge

of the Gaelic tongue is necessary to follow it. Indeed, Mrs. Mary Mackellar's translation would be an excellent reading-book for a student. Such a sentence as "Ghabh sinn suas gu tigh bean a Ghrannaich 'us ghabh sinn ar tea an ain," he that runs may read. To Highlanders the book in this form will be particularly pleasant reading.

MR. J. M. CATTON'S *A B C Guide to the English Civil Service* (Sonnenschein & Co.) is of convenient size, and Mr. Catton's remarks are to the point. The arrangement, however, is not good. The official regulations ought to be printed in a different type from Mr. Catton's comments, and perhaps had better be placed together as an appendix. No doubt it is an error on the right side to try to frighten candidates into working hard, but when Mr. Catton says, "No amount of mere cramming can possibly qualify for so severe a test," he greatly underestimates the astuteness of "crammers."

THE number of reprints of classical English authors which have been issued during the last two or three years form quite a notable feature of the bookselling trade. It is a good sign, for it denotes a healthy taste among the mass of readers. Mr. Scott has made himself conspicuous by the astonishing cheapness and also the neat appearance of his reissues. The selection from *Allan Ramsay's Poems*, which he has added to the "Canterbury Poets," provided with an interesting introduction by Mr. Logie Robertson and a glossary, would be considered a miracle of cheapness had not Mr. Scott taught us to expect such miracles from him. He has also included in this series a selection from *The Poems of Sydney Dobell*, introduced by a memoir. In his "Camelot Classics" the same publisher has printed some of *Longfellow's Prose Writings*. The introduction is written in too ambitious a style.—In two volumes of their well-known "Parchment Library" Messrs. Kegan Paul & Co. have printed *Milton's Poetical Works* without note or comment. So severely reticent is the editor that the lines are not even numbered—a mistake in our opinion.

WE have received from Messrs. Kelly & Co. the thirteenth annual edition of *Kelly's Handbook to the Titled, Landed, and Official Classes*. This is the most useful general book of reference as to who and what people are with which we are acquainted, and in a long use of it we have never detected a single error.—Another useful volume is *The Royal Kalendar* (Allen), which contains a good deal of information not to be found in the ordinary almanacs.—A work particularly useful to journalists is the *Newspaper Press Directory* (Mitchell & Co.), the new issue of which shows decided improvement as regards the Indian and colonial papers. The supplement devoted to the colonies is a valuable feature of this excellent volume.—Last week in speaking of 'Hazzell's Cyclopædia' in "Library Table" we complained that we could find no mention of the Linnean Society. We looked under "Linnean" and "Society." The editor has pointed out to us that it occurs under "Learned Societies."

MR. STOCK sends us the first number of *Book-Prices Current*, a useful list of the prices of books sold by auction during December. It will be of value to booksellers, and also to those customers of booksellers who wish to know if reasonable prices are being charged.

WE have on our table *A Look round Literature*, by R. Buchanan (Ward & Downey),—*Incidents in the Life of Madame Blavatsky*, edited by A. P. Sinnett (Redway),—*England's Case against Home Rule*, by A. V. Dicey (Murray),—*Registration of Title to Land*, by C. F. Brickdale (Stanford),—*The Powers, Duties, and Liabilities of Executive Officers*, by A. W. Chaster (Clowes),—*Second French Course*, by A. Esclançon (Collins),—*Schiller's Die Jungfrau von Orléans*, edited by J. L. Bevir (Rivingtons),—*Medea*, with Notes by M. G. Glazebrook (Rivingtons),—*Proceedings*

and *Transactions of the Royal Society of Canada*, 1885, Vol. III. (Montreal, Dawson),—*Astrology Theologized*, by Anna B. Kingsford (Redway),—*Astrology in the Apocalypse*, by W. G. Collingwood (Orpington, Allen),—*The Economy of Human Life* (Burns),—*The Wisdom of Burke*, selected and arranged by E. A. Pankhurst (Murray),—*Humorous Masterpieces from American Literature*, edited by T. Mason, 3 vols. (Edinburgh, Douglas),—*Stories of Invention*, by E. E. Hale (Nelson),—*Our Sea-Coast Heroes*, by A. Daunt (Nelson),—*Jack Smith's Venture* (E. W. Allen),—*The Young Standard-Bearer*, 1886 (C.E.T.S.),—*Our Darlings*, edited by Dr. T. J. Barnardo (Shaw),—*Maggie's Name* (Nelson),—*The Phantom Picture*, by the Hon. Mrs. Greene (Nelson),—*A New Graft on the Family Tree*, by Pansy (Nelson),—*Little Lays for Little Lips* (Wells Gardner),—*Parva*, by E. F. Maitland (Blackwood),—*Lease and Re-Lease*, by Sea-Verdure (Chiswick Press),—*Poems*, by G. Martin (Montreal, Dawson),—and *Representative Poems of Living Poets, American and English*, with an Introduction by G. P. Lathrop (Cassell).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Diggle's (J. W.) *Godliness and Manliness*, cr. 8vo. 6/ cl.
Haweis's (Rev. H. R.) *Christ and Christianity*: Vol. 4, *The Picture of Paul* (the Disciple), cr. 8vo. 5/ cl.
Trumbull's (H. C.) *The Blood Covenant and Primitive Rite, and its Bearings on Scripture*, cr. 8vo. 7/6 cl.
Law.
Leeuwens's (S. van) *Commentaries on Roman Dutch Law*, ed. by C. W. Decker, trans. by J. G. Kotze, 2 vols. 90/.
Poetry and the Drama.
Best Plays of the Old Dramatists: Christopher Marlowe, ed. by H. Ellis, cr. 8vo. 2/6 cl. (Mormad Series.)
Rawnley's (H. D.) *Sonnets round the Coast*, 12mo. 5/ cl.
Music.
Wagner (R.) *On Conducting*, trans. by E. Dannreuther, 5/.
History and Biography.
Andrews's (W.) *Famous Frosts and Frost Fairs in Great Britain*, sm. 4to. 5/ cl.
Caddy's (Mrs. F.) *Through the Fields with Linnaeus, a Chapter in Swedish History*, 2 vols. cr. 8vo. 18/ cl.
Celebrities of the Century, a Dictionary of Men and Women of the Nineteenth Century, ed. by Sanders, 21/.
Clarke's (H. W.) *History of Tithes from Abraham to Queen Victoria*, cr. 8vo. 5/ cl.
Frazer (Jas.), *Second Bishop of Manchester, a Memoir*, 1818-1885, by T. Hughes, 8vo. 14/ cl.
Kennedy (John), *Life of*, by Rev. A. Auld, cr. 8vo. 5/ cl.
Mason's (R. O.) *Sketches and Impressions, Musical, Theatrical, and Social, 1799-1885*, by Thomas Goodwin, 5/ cl.
O'Connor's (W.) *History of the Irish People*, Vol. 2, 8vo. 3/6 cl.
Geography and Travel.
Brown's (J. M.) *Shikar Sketches, with Notes on Indian Field Sports*, 8vo. 10/6 cl.
Gallenga's (A.) *Italy, Present and Future*, 8vo. 21/ cl.
Laveley's (E. de) *Balkan Peninsula*, translated by Mrs. Thorpe, 8vo. 16/ cl.
Oliphant's (L.) *Haifa, or Life in Modern Palestine*, 7/6 cl.
Philology.
Delbos's (L.) *The Student's French Prose Composition*, 3/6 cl.
Hewitt's (H. M.) *Manual of our Mother Tongue*, cr. 8vo. 7/6 cl.
Otto (Dr. E.) and Wright's (Dr. J.) *The Accidence of the German Language*, cr. 8vo. 2/6 cl.
Sauer (C. M.) and Roehrich's (W. A.) *New Spanish Reader with Notes*, cr. 8vo. 3/6 cl.
Science.
Anderson's (J. McCall) *Treatise on Diseases of the Skin*, 25/.
Johnston's (W. and A. K.) *Colonial and Indian Atlas of the British Empire*, imp. 8vo. 5/ cl.
Maclean's (P. H.) *Atlas of Venereal Diseases*, folio, 63/ cl.
Phillips' *Competitive Examination Outline Atlas*, 2/6 swd.
Sender's (T. W.) *The Garden Calendar*, cr. 8vo. 2/ cl.
Wright's (G. A.) *Hip Disease in Childhood*, 8vo. 10/6 cl.
General Literature.
Bowen's (J. E.) *Conflict of East and West Egypt*, cr. 8vo. 5/.
Braddon's (Miss) *One Thing Needful*, 12mo. 2/ bds.
Fenn's (G. M.) *In Jeopardy, and other Stories*, cr. 8vo. 6/ cl.
Haggard's (H. R.) *Dawn*, cr. 8vo. 6/ cl.
Haggard's (H. R.) *Jess*, cr. 8vo. 6/ cl.
Koettich's (C.) *The Coming Franco-German War, a Military Political Study*, trans. by J. Hill, cr. 8vo. 7/6 cl.
Lang's (A.) *Geoffrey Orme's Victory*, roy. 16mo. 2/6 cl.
Mental Struggle (A.), a Novel, by the Author of 'Molly Bawn', cr. 8vo. 4/ cl.
Murray's (E. C. G.) *Spendthrifts and other Social Photographs*, 8vo. 5/ cl.
Newton's (R. H.) *Social Studies*, 12mo. 4/ cl.
Reynardson's (C. T. S. B.) *Sports and Anecdotes of Bygone Days in England, Scotland, &c.*, 8vo. 12/ cl.
Thorburn's (S. S.) *Muslimans and Money-Lenders in the Punjab*, 8vo. 9/ cl.
Velez's (M.) *A Garden of Memories*, Mrs. Austin, Lizzie's Bargain, 2 vols. cr. 8vo. 12/ cl.
Winter's (J. S.) *Garrison Gossip*, 2 vols. cr. 8vo. 21/ cl.
Worboise's (E. J.) *His Next of Kin*, cr. 8vo. 5/ cl.

FOREIGN.

- Theology.*
Heule (F. A.): *Kolossä u. der Brief d. Apostels Paulus*, 2m. 50.
Fine Art.
Bapt (G.): *Les Germain, Orfèvres-Sculpteurs du Roy*, 18fr.

- Fischer (H.): *Lessings Laokoon u. die Gesetze der Bildenden Kunst*, 3m. 60.
Tuccio Manetti (A. di): *Filippo Brunellesco*, hrgs. v. H. Holtzinger, 2m. 40.
Winnefeld (H.): *Hypnos, ein Archäolog. Versuch*, 2m. 60.
Travel.
Fallot (E.): *Par delà la Méditerranée*, 4fr.
Bibliography.
Leitschuh (F.): *Katalog der Handschriften der Königl. Bibliothek zu Bamberg*, 12m.
Petit (L. H.): *Essais de Bibliographie Médicale*, 6fr.
Uzanne (O.): *Du Pont-Royal au Pont-Marie*, 10fr.
Philology.
Engelhardt (M.): *Die Lateinische Konjugation*, 2m. 40.
Nehring: *Altpolnische Sprachdenkmäler*, 8m.
Noldeke (T.): *Die Semitischen Sprachen*, 1m. 50.
Wilkins (H.): *Quæstiones de Strabonis Fontibus*, 1m. 20.
Science.
Bauer (A.): *Chemie u. Alchimie in Oesterreich*, 2m.
Beiträge zur Physiologie, Carl Ludwig zu seinem 70 Geburtstage gewidmet, 20m.
Figuier (L.): *L'Année Scientifique*, 3fr. 50.
Military Science.
Peny (C.): *La France par Rapport à l'Allemagne*, 6fr.
Pierron (Général): *Stratégie et Grande Tactique*, Vol. 1, 10fr.
Thoumas (C.): *Les Transformations de l'Armée Française*, 18fr.
General Literature.
Euvres Complètes du Comte de Pontavice de Heussey, 2 vols. 18fr.
Vasili (P.): *La Société de Rome*, 6fr.
Witt (Madame de): *Sur la Pente*, 3fr. 50.

PHILIP BOURKE MARSTON.

THE shorn lamb shivers, but the woolly sheep
Feeds on and fattens thro' the untamed storms.
Felt thro' a curly fleece, the east wind warms,
While far away shines heaven: an azure deep.
We loved thee, Philip, but we could not keep
The wind away, nor quell the pitiless harms
Such sorrow fans from hell. We had no charms
For those blind eyes that lived, but lived to weep.
Yea, weak to heal is Love; but Death is strong,
Balm the sorest heart that travaileth,
As under bloody wheels of Jaganneth—
Even such a heart as thine—even such a wrong:
Soothe of sorrow is he whose deathless song
Keeps all the choral spheres revolving—Death!
THEODORE WATTS.

MOTHER GOOSE.

IN the *Athenæum* of February 19th I observe that some one advertises for 'Songs for the Nursery; or, Mother Goose's Melodies,' which I sincerely desire that he may obtain. The date of the book wanted is 1719. Can any one tell me anything about Mother Goose? The term 'Contes de ma Mère l'Oye' is older in French than Perrault's book so named on the picture of the frontispiece (1697). I can hear of no English version of Perrault before 1742. Had we a native Mother Goose before Perrault's 'Mère l'Oye' became familiar here? Grimm says Perrault borrowed his title, 'Ma Mère l'Oye,' from 'a fabliau'; but this is vague, and Grimm may have had 'La Reine Pédauque' in his mind. We folk-lorists, who trace kin in the early way—through the mother's side—we goslings of Mother Goose, should know more about the ancestress of us all. A correspondence in *Notes and Queries* (Third Series) threw no light on this important matter, and only led up to Colin Plancy and Bertha Goosefoot. A. LANG.

DANTE AND ROMEO AND JULIET.

DANTE's mention of the Montagues and Capulets—the Montecchi and Cappelletti—has often enough been quoted by Shakespearean editors; but it has commonly been and is said that he makes no allusion to the story that has rendered those houses so widely famous in literature. I propose briefly to question this statement, and to suggest that there is such an allusion. The lines that concern us are these, 'Purg.' vi. 106-8:—

Vieni a veder Montecchi e Cappelletti,
Monaldi e Filippeschi, uom senza cura;
Color già tristi, e costor così sospetti.

Come see the *Cypulets* and *Montagues*,
The *Filippeschi* and *Monaldi*, man
Who cares for nought! *those sunk in grief*, and these
With dire suspicion rack'd.—CARY.

The "careless one" is the Emperor—Alberto Tedesco (Albert I., 1298-1308), against whom the poet is venting his indignation at the neglect with which he treated Italy—at the way in which he had abandoned her:—

Ch' è fatta indomita e selvaggia.

He bids him come and see the distraction and ruin this neglect has wrought. Italy is but an "inn of grief" ("di dolore ostello"):—

Vessel without a pilot in the storm,

Look how the beast to feline hath relapsed
From having lost correction of the spur,
Since to the bridle thou hast set thine hand.

Come, cruel one!

Come and behold the oppression of the nobles,
And mark their injuries.—Cary.

Now, what I wish to point out is that according to old traditions the tragedy of Romeo and Juliet took place just at this time—just at the time to which this apostrophe refers; that according to those traditions it took place at Verona during the captainship of Bartolommeo della Scala, and that Dante was himself a guest of Bartolommeo. The exact date usually given is 1303; and in that year probably Dante was residing in Verona. I am not aware that this coincidence, or at least its significance, has before been noticed. I venture to submit that it gives to that epithet *tristi* a special point and force—that it satisfactorily explains it.

(1) The Romeo and Juliet story is traditionally assigned to the period during which Bartolommeo della Scala was Captain of the People at Verona, and this was from Alberto I.'s death in 1301 to March 7th, 1304. Certainly in the first half of the sixteenth century the story was firmly localized at that place and at that time; and there is no reason to suppose that this localizing was a recent invention. The oldest version of it is that given by Luigi da Porto, and the following is the title of his work: "Historia Novellamente Ritrovata di due Nobili Amanti, con la pietosa loro Morte, intervenuta già nella Città di Verona nel Tempo del Signore Bartolommeo della Scala." There is reason to believe that the first edition of this work was printed in 1530, the second in 1535, the third in 1539, the fourth in 1553 (see Prof. Pace-Sanfelice's 'Original Story of Romeo and Juliet,' pp. xi, xii). But it must have been written before 1530, because the author died in 1529. He was a native—a "gentleman"—of Vicenza, and he died there in May, 1529, aged forty-three. The story is next told by a native of Verona itself—by "Clitia nobile Veronese," i.e., Gherardo Boldieri, in a poem based upon Da Porto's prose, published in 1553. Then in 1554 comes the version of the Piedmontese Bandello, also based upon Da Porto's. So certainly it was in the sixteenth century an accepted tradition that the story belonged to the early fourteenth and to Verona. But Luigi da Porto tells us he received the story, some years before he repeated it, from Peregrino, one of his archers, a Veronese some fifty years old; so these same connexions were certainly acknowledged in the fifteenth century. It should be added that Girolamo della Corte in his 'History of Verona,' published in 1594, mentions the story as an historical fact. Della Corte is said not to be a very "critical" writer; but no one supposes that he invented the tradition; he accepted what was current. It is he who first gives the date 1303, which has since prevailed.

(2) Dante was for a time at the court of Bartolommeo della Scala. It would seem that the poet in an early year of his exile, in 1303, visited Verona first with a diplomatic purpose, to obtain help from "the great Ghibelline of Lombardy" (as Bartolommeo has been described) for the Bianchi-Ghibelline league, which was then arranging an expedition against Florence. After the failure of that unfortunate expedition Dante remained or became for a time Bartolommeo's guest—probably till the summer of 1304; at least in June, 1304, we find him elsewhere—we find him at or near Arezzo.

At a later period he again found a home at Verona at the court of a Della Scala. From about 1316 to 1318 he was the guest of the surviving one of Bartolommeo's two brothers—of Can Grande, who at his former visit was but nine years old ('Paradiso,' xvii. 80). To both these sojourns he refers in the famous prophecy put into the mouth of Cacciaguida in the seventeenth canto of the 'Paradiso.' These are the lines that refer to the former:—

Lo primo tuo rifugio e 'l primo ostello
Sarà la cortesia del gran Lombardo;
Che in su la scala porta il santo uccello;
Ch' avrà in te sì benigno riguardo,
Che del fare e del chieder tra voi due
Fia primo quel, che tra gli altri è più tardo.

First refuge thou must find, first place of rest,
In the great Lombard's courtesy, who bears
Upon the ladder perch'd the sacred bird,
He shall behold thee with such kind regard,
That 'twixt ye two, the contrary to that
Which 'falls 'twixt other men, the granting shall
Fore-run the asking.—Cary.

Then follow lines that undoubtedly refer to Can Grande. It has, indeed, been disputed to which of the three brothers—Bartolommeo, Alboino, Can Grande—the lines just quoted refer. But, as the lines that follow certainly refer to Can Grande, and as in the 'Convito' Alboino is named in what seems to be a disparaging way, they in all probability refer, as has just been said, to Bartolommeo (see Bunbury's 'Count Cesare Balbo's Life and Times of Dante Alighieri,' i. 294; ii. 17-18n.). If the authority quoted by Prof. Sanfelice in the note on p. lii is to be depended upon, the question of identity is finally settled by the mention of the eagle on the ladder; for we are informed that Bartholomæus is the only one "de illa domo" who "portat in scuto aquilam super scalam." The Count Cesare Balbo discovers a reminiscence of this first Veronese stay in the passage in the twelfth canto of the 'Inferno' (finished about the end of 1308) where an illustration is drawn from

The cliff which, or by earthquake riven
Or wanting prop, on this side Trento fell,
Down into Adice with ruin driven.—Wright.

If, then, the Romeo and Juliet story belongs to the time of Bartolommeo della Scala—if he is the "Escalus, Prince of Verona," who appears in Shakespeare's tragedy—and if Dante was the guest of this same Bartolommeo (and both these hypotheses have now been to some extent justified), then how aptly and fully may the *tristi* of the 'Purgatorio' passage be explained and illustrated!

It may be well to mention that the 'Purgatorio' was finished about the close of the year 1314, that is before the more famous sojourn at Verona, and that the 'Convito,' where Alboino is named, was finished, so far as it is finished, in 1304.

(3) But it may and will be asked, Do Romeo and Juliet belong to this world at all? Did such persons ever walk the streets of Verona? Are they anything more than the airy children of the imagination? Certainly, as Shakespeare presents them to us, they belong to poetry rather than to history. And yet it is quite possible—I will venture to say it is probable—that the story had some matter-of-fact origin. The lovers are transformed as we see them in the marvellous drama that bears their name; they move there in

The gleam,
The light that never was on sea or land;

they have received their "consecration." But why should we doubt that they were originally of our earth? Why should not the story be founded, as tradition says, on some actual occurrence that thrilled and awed the wild partisans of the time, and hushed for a while their ferocious feuds? There is nothing more likely. Such things have happened and will happen again. The children of bitter enemies had loved and died before then, have loved and died since. After all, romance is based on fact; it is but fact exaggerated, metamorphosed, illuminated, glorified. It is now commonly believed there was such an historical figure as Prince Arthur,

for all the strange dimensions his myth has assumed. We are quite assured there were such persons as Charles the Great and Richard I., in spite of the legends that wrap them round. There is no reason why we should not believe that there was some passionate attachment between a Capulet and a Montague; that while at mediæval Verona there was "much to do with hate," there was for certain souls yet "more with love"; and that in that atmosphere of hate these souls could only pine and perish. We need not accept every detail of the traditional version of their story. The real tale may have been simple enough. They loved; he, for some offence springing out of the family feud, was banished; she died, or perhaps only seemed to die, and was buried; he returned and laid himself to die beside her. Such was, perhaps, the germ of the Romeo and Juliet story.

Stories with similar incidents are found elsewhere. Why should they not be? History repeats itself; so does romance. One of these stories—that of Mariotto and Gianozza told by Masuccio—closely resembles that of Romeo and Juliet. It may have affected the Romeo and Juliet story—have furnished some of its details; or it may itself have been affected by it. Masuccio was by birth of Salerno, and lived probably at Naples; he places his chief incidents at Siena.

Perhaps it is a wonder that no one has yet proved the story to be a solar myth. Surely the Auroral School, if I may call it so, could have no difficulty in identifying Juliet with the dawn, or perhaps Rosaline with the dawn and Juliet with the evening. Romeo is so obviously the sun. His very name means the pilgrim! That last balcony scene,

Wilt thou be gone? It is not yet near day—

what is it but the *τρυγέων μῦθος* of Herakles quitting Iole (observe the obvious identity of the names Iole and Juliet), &c.? I beg to commend this subject to the solar enthusiasts. Meanwhile, ordinary people may go on believing that, whatever accretions the story may have received, it may originally have been some plain matter of fact, whose occurrence one morning in the early fourteenth century made the burghers of Verona speak with hushed voices, and stirred strange feelings of pity and awe.

Again, it may be objected to the suggestion I am venturing to make, that if Dante had known this story he could not have failed to be deeply struck with it, he could not have passed it over; he would have given it immortal form in a passage that might have paired off for ever with his Paolo and Francesca. So some lovers of the "altissimo poeta," jealous for their master's fame, have already said to me. But those who speak in this way are making the serious mistake of thinking of the story as presented by Shakespeare instead of thinking of it as it was before he touched it, and trying to conceive it in its original shape. We know the story as rendered with supreme genius, and we cannot conceive any one not at once recognizing in it the great love story of the world. But it is no disparagement of Dante to allow that, as he heard it, it did not strike him as it struck Shakespeare. His intense political interest led him, perhaps, to think first not so much of the special pathos of the "misadventured piteous overthrows" of the "star-crossed lovers" as of the imperial negligence that could permit such fatal feuds. He is feeling at the time more acutely for Italy at large than for any city or individuals in particular. The Montague-Capulet tragedy offered itself to him as but one of many illustrations of his Italy's dire distress. And after all Dante could not take up every theme that lay before him. For the seeing eye and the hearing ear do not themes of passion and pathos abound?

Never morning wore
To evening but some heart did break.

It would be a churlish acknowledgment of what Dante has done for mankind to complain that

he did not do more. We owe him an incalculable debt; how odd to complain that it is not yet vaster!

Lastly, it may be objected that Dante could not refer to the Romeo and Juliet story without being guilty of an anachronism, for the date to which the vision is assigned is "the Jubilee year" 1300. The answer to this objection is that, though that is admittedly the date of the action of the 'Inferno,' yet Dante does introduce into his poem in one way or other many references to events of later occurrence. Thus, in the very passage in which the mention of the Montecchi and Cappelletti is found, he goes on to refer to the death of the emperor, whom he apostrophizes, which death did not take place till 1308, when he was murdered:—

Just judgment from the stars fall on thy blood;
And be it strange and manifest to all,
Such as may strike thy successor with dread.

In 'Purg.' xiv. is a reference to the atrocities committed by Fulcieri da Calboli in 1303 in the war in the Mugello. Then there are all the references in Cacciaguida's speech. I mention these without having made any special search for such "anachronisms," if they are to be so called; and I cannot doubt many others would be forthcoming, should they be wanted. It is true that the prophetic form is often employed; but I do not think this is so always. Such "anachronisms" were inevitable. Thus, again and again the poet writes as a Ghibelline; now his Ghibellinism is of subsequent date to his banishment in 1302.

On the whole, I trust I have shown some ground for a more precise interpretation of the epithet *tristi* in the lines quoted at the head of this paper. The epithet is relevant enough:—

For never was a story of more woe
Than this of Juliet and her Romeo.

And no one who really cares for the great poet will think the effort to more fully elucidate a single one of his words is a waste of time, especially when such an effort brings before us, as it does, so many points of various interest.

JOHN W. HALES.

BOOKBINDING.

BOOKBINDING is a subject which seems to have no interest for most even of those who collect books. Mr. Lang's note is made obscure to the uninitiated by the misprint "*sew* the back" for "*saw*." But it seems to me curious that he should refer to any one upon so elementary a point, and, having done so, produce so inexact a statement. The habit of sawing the backs may be noticed at least as far back as 1630, and, I think, as far as the beginning of that century. About 1640-70 flat backs are decidedly common, and many of them are very charmingly set off with appropriate tooling. The chief defect I have observed is that the hole made by the saw allows the glue to run in, so that the leaves adhere unevenly and are apt to tear. On the other hand, books bound at the present day (not counting those that are put into covers) are not unfrequently sewn "flexible," that is, with the cords projecting on the back. Some of us feel that such a binding presents an agreeable correspondence between external appearance and essential construction. If those who love books would take a very little interest in bookbinding from a structural point of view, they would be able to do much for the volumes they love. Some might even learn something about right and wrong ways of handling a book; but that is a large subject.

F. J.

'SOCIETY IN THE ELIZABETHAN AGE.'

February 21, 1887.

WILL you allow me space to correct a strange error into which your reviewer has fallen in the notice of my book which appeared in your last number? He attributes to me the statement that Sir Christopher Blount was the

profligate lover of Penelope Rich, that he was created Lord Mountjoy, and that he married his mistress in the year 1600 in the face of the fact that he was likewise married to the lady's mother. As a matter of fact I was myself correcting the selfsame error of certain other writers, with the purpose of showing that they had confused Sir Christopher with Sir Charles Blount, using almost the same words that the reviewer gravely applies to my own case. I fear, indeed, that the reviewer has felt himself so much out of sympathy with the plan of my work that he has not troubled to read it with the slightest attention. Had he done so he might not only have refrained from suspecting me of ignorance of the history of the period on this one ground, but he might also have discovered that so far from being a "zealous advocate of temperance," and having "not a word to say in favour of the taverns," the whole of my chapter on the host is obviously an elaborate defence of those picturesque institutions, which, to quote my own words, did "small harm to the individual and less to the State." Neither is it true that I have "nothing to say" about the amusements, education, or police regulations of the period, or that "no schoolmaster is mentioned," or that my references to Elizabethan trade, agriculture, and religion "are scanty and indistinct." All of the above are mentioned with due regard to the plan of the work and the existence of contemporary manuscript material, and some with the most exhaustive details. I admit, however, that the "booksellers and ballad-mongers are searched for in vain," and I can only regret that the reviewer should have had the trouble of such a search. I do not wish to be querulous, and I do not now for the first time answer a reviewer merely for the purpose of questioning his accuracy upon certain points of detail. I would much prefer to be allowed to join issue with him on the general question which he raises as to the respective value of MS. and printed material.

It is a very common mistake to suppose that students of MSS. are necessarily unread in printed history and literature; at least, I think that I could "give points" in either to the reviewer who speaks of an Earl of Devonshire created July 21st, 1604, and who adds the names of Thomas Middleton, the dramatist, and John Taylor, the Water Poet, to the list of typical Elizabethan writers. Now the reviewer contends that the most valuable "manuscript records" will be useless for the purpose of a history of Elizabethan society unless supplemented by "the printed works of Stubbes, Stowe, and Harrison; of Nash, Middleton, and Ben Jonson." It seems to me that this principle of selection rather than my own is "somewhat amateurish." What possible light could the works of the authors above mentioned throw on the subject more than is given at pp. 46-8 and elsewhere in my book? Who, I would ask, will eventually write the history of society during the latter part of the nineteenth century from the published works of Mr. Whitaker, Mr. Du Maurier, Mr. Gilbert, "One of the Crowd," Mr. Spurgeon, and Mr. Buchanan? Yet this is what the reviewer would have us believe. Will not the future historian rather draw his material from legal records, authoritative statistics, private and public correspondence, and state papers—in fact the very material that I have myself made use of for this book? The vital question at stake appears to me, therefore, to be this. Is any original work, the result of years of labour in the collection of authentic details, imperfect, it may be, but scrupulously weighed and chosen to illustrate the leading features of a certain period of society as we find it, and not as we think it might have been, to be condemned as hopelessly incomplete because a certain school of writers who are a generation behind the historical progress of the present age are still content to derive their information from 'Westward Ho!' and the modern reprints of dramatists and

satirists who notoriously lived in an atmosphere of such unreality that scarce one of the creations of their fertile brains has been identified by their modern commentators?

If this is to be so, then I will cry "Peccavi!" and I will leave the elucidation of the subject to those who would supplement the unique evidence of records by the scissors-and-paste dexterity of British Museum book-making applied to the unlimited material of black-letters and broadsides.

HUBERT HALL.

* * Mr. Hall's remarks on Lady Rich's relations with Sir Christopher and Sir Charles Blount display an uncertainty which is hardly compatible with accurate knowledge. The known facts are that Lady Rich was for many years the mistress, not of Sir Christopher, but of Sir Charles Blount, eighth Lord Mountjoy, and that she was married to her lover by Laud on December 26th, 1605. Sir Charles Blount was created Earl of Devonshire, as Mr. Hall rightly hints, on July 21st, 1603, and not on the same date in 1604. Of all this Mr. Hall writes (p. 92):—

"She [i.e. Penelope, Lady Rich] had a liaison with Sir Christopher Blount, which the sentimentalists have agreed to palliate by the excuse of a real passion. . . . These relations, according to the above, led to a happy marriage between the divorcee and her lover, created (by them) Lord Mountjoy in 1600. Unfortunately, however, the heralds give us another version of the story, in which the lady, after bearing several illegitimate children to Charles Blount, Lord Mountjoy, marries that nobleman, then created Earl of Devon, in or about the year 1605. If therefore this second marriage actually took place, the first could scarcely have been an edifying one. More curious still is the fact that Sir Christopher, the Arcadian lover of the neglected Penelope, had himself espoused the somewhat disreputable relic of the two Earls of Essex and Leicester. . . . Thus it would appear that the relations between the parties were, to say the least, somewhat mixed."

The italics are our own. Fact and fiction are here given such equal weight that our remark would seem to be fully justified.

If Mr. Hall's chapter on the host be a defence of the taverns, his line of argument is certainly liable to misconception. At the opening of his chapter he says that (p. 73)

"in a state of what is called civilization, men must have some outlet for their animal natures, if they would shun inward corruption. It was thought better that such as had no family or social ties should confine themselves to recognized and suitable localities for the celebration of their orgies. There, if their voices ran high, if their speech were lewd, if the liquor ran out of their cheeks, or if they stabbed a comrade in a drunken brawl, what harm was there done? Marry, small harm to the individual and less to the State."

After rehearsing some brawls and murders done in Elizabethan taverns Mr. Hall concludes (p. 85):—

"From the above account of Elizabethan inns we may not be able to gather much that can be counted in their favour; yet once more we should not forget that they were but an expedient of the times. The social habits of the people had been suddenly and violently changed, and as a natural result, they became restless, lawless, and thriftless. . . . This is why the voice of the nation tolerated taverns, for the same reason that the Chinese tolerate opium dens and Shakespeare wrote 'Measure for Measure.'"

We reassert that no one in sympathy with Elizabethan literature would write thus.

Mr. Hall will not allow that Thomas Middleton and John Taylor, the Water Poet, were Elizabethans; yet the former, born about 1570, wrote such valuable sketches of contemporary society as 'The Old Law' and 'Blurt, Master Constable,' before the queen died; published his pamphlet on social abuses entitled 'The Black Book' in 1604; and composed most of his best work within the ten following years. Taylor served, according to his own account, in sixteen voyages under Elizabeth, and was busily writing all the time, though he did not find publishers always at hand. No rational student of social history, moreover, can distinguish between the late years of Elizabeth's reign and the early years of James I., and all the dramatists and pamphleteers of both

epochs demand his study. Mr. Hall has so little sympathy with printed literature that it would be hardly profitable to insist on the value of the innumerable domestic details or of the minute annals of the nation's domestic life to be met with in Stubbes or Stowe.

We are not disposed to undervalue manuscript researches, but we believe that future historians of modern society will find more profitable material to work upon in the novels of Dickens and Thackeray, in the drawings of Mr. Leech, Mr. Charles Keene, or Mr. Du Maurier, and in the newspapers, albeit they are in print, than in the unpublished records of the criminal or civil courts or in the correspondence of the great City houses. The Elizabethan dramatists and pamphleteers lived in an atmosphere of no more unreality than modern novelists, journalists, or Mr. Punch. Records may supplement, but cannot take the place of, the vital authorities.

Our chief quarrel, however, was, and is, with the title of Mr. Hall's book. If he had called it 'Notes from Unpublished Records on Social Incidents in Elizabethan History,' we should have had little to complain of, and should have been able to give him ungrudging thanks for his notices of such points as printed authorities fail to supply. There a clear distinction between the function of the archaeologist or antiquary and that of the historian.

THE BORLASE LIBRARY.

MESSES. SOTHEY, WILKINSON & HODGE sold by auction last Monday and following days the library of Mr. William Copeland Borlase, M.P. The collection included an unusual number of books relating to Cornwall, many being of rarity and great interest. The following books realized the higher prices: The Brett Correspondence, a collection of papers and letters relating to Nonjurors, 23*l*. Capgrave, *Nova Legenda Anglie*, black-letter, printed by Wynkyn de Worde, 1516 (imperfect), 33*l*. A collection of Chinese drawings relating to Chinese mythology, 26*l*. The Borlase Correspondence, a collection of letters and manuscripts, mostly relating to Cornwall, gathered together by W. Borlase the historian, 255*l*. An autograph manuscript, by W. Borlase, illustrated with sketches of churches in Cornwall, 16*l*. 10*s*. An autograph manuscript by W. Borlase, Memorandums in Heraldry, with arms in trick, 31*l*. 10*s*. Manuscript Horæ, illuminated, sixteenth century, 38*l*. Tonkin's *Parochial Antiquities of Cornwall*, an unfinished autograph manuscript, containing A-O only, 69*l*. Horæ B.M.V. by an English scribe, illuminated, 15*l*. 5*s*. Lieut. C. Borlase, *Journal on board H.M.S. Surprise*, a manuscript with drawings, 18*l*. 5*s*. J. T. Blight, *Drawings illustrating the Antiquities of Cornwall*, in a portfolio, 12*l*. 5*s*.; J. T. Blight, another collection, 10*l*. 15*s*. W. Hals, *Parochial History of Cornwall*, printed in Exeter about 1750, 60*l*.; and *Roman de la Rose*, manuscript on vellum, fifteenth century, 19*l*. 15*s*. The sale realized 1,610*l*. 3*s*. 6*d*., and caused quite a gathering of members of the leading Cornish families.

THE SPRING PUBLISHING SEASON.

AMONG the announcements of Messrs. Cassell for the coming spring are 'The Dictionary of Religion,' an encyclopædia of doctrine, sects, heresies, ecclesiastical terms, history, biography, &c., edited by the Rev. Dr. William Benham, 'English Writers,' an attempt towards a history of English literature, by Prof. Henry Morley, LL.D.: vol. i. 'From the Earliest Times to Beowulf,' 'Martin Luther: his Life and Times,' by Dr. Peter Bayne, 2 vols.,—the eleventh divisional volume of 'The Encyclopædic Dictionary,'—'Cassell's "Combination" Test Cards,' consisting of a series of questions (arithmetic on one side of the cards, geography and grammar on the back) for Standards II. to

VII.,—'The Life and Times of Queen Victoria,' by Robert Wilson,—'Captain Trafalgar: a Story of the Mexican Gulf,' rendered into English and edited by William Westall from the French of André Laurie,—'The Official Guide to the London and South-Western Railway,'—'Rhymes for the Young Folk,' by Mr. William Allingham, illustrated by Mrs. Allingham, Miss Greenaway, Miss Paterson, and Mr. Furniss,—'Little Folks' Midsummer Volume,—'Ophthalmic Surgery,' by Mr. R. Brudenell Carter, F.R.C.S., and Mr. W. Adams Frost, F.R.C.S.,—and 'Syphilis,' by Mr. Jonathan Hutchinson, F.R.S.

Literary Gossip.

THE Laureate has written a morning hymn and also an evening one for the boys in the Gordon Home near Portsmouth, which is prospering greatly under the management of General Tyndall.

THE introduction which Baron Henry de Worms is writing to the 'Memoirs of Count Beust,' to be published shortly by Messrs. Remington & Co., will, we understand, extend to a considerably greater length than was originally contemplated. It will contain, besides extracts from letters addressed to Baron de Worms by the deceased statesman, reports of conversations in which Count Beust fully stated his views as to the policy of England in the East and Mr. Gladstone's scheme of Home Rule, and picturesque descriptions of incidents in the court and diplomatic society of Vienna, with personal reminiscences of his career as ambassador in London. Baron de Worms will also relate a remarkable interview which he had with the Duc de Gramont on the eve of the Franco-German war.

THE Earl of Rosslyn's "Jubilee Lyric," entitled 'Love that Lasts for Ever,' which is published by command of the Queen, will form the *pièce de résistance* in the March number of *Blackwood*. Thanks to the courtesy of the publisher, we print the first three stanzas:—

There is a Word,
A Linnet liltling in the grove,
Keen as a sword,
And pure as Angels are above;
This little Word good men call Love!

It bears a Name,
Unswayed by the taint of wealth;
Careless of Fame,
And bright with all the hues of health,
It shrinks from praise, to bless by stealth.

I join it now
To Thine, Victoria! Thou hast seen
With clear eyes, how
To win it: blessed hast Thou been
With Love, as Mother, Wife, and Queen.

THE initials "T. M." appended to the translation of Horace's ode 'Ad Pyrrham,' and its modern application 'To Coralie,' in the new number of *Blackwood*, will readily be recognized as those of Sir Theodore Martin.

THE latest volume by the author of 'The Buchholz Family'—'Woodland Tales'—has been translated into English, and will be issued next week by Mr. T. Fisher Unwin. The tales are six in number, and present the author in a new light.

THE Prime Minister of the Indore State, Dewan Bahadur R. Ragoonath Row, has written a paper for the April number of the *Asiatic Quarterly Review*, on 'Social intercourse between the Ruled and the Rulers.'

BUNYIU NANJIO, one of the Buddhist priests who came to Oxford to study Sanskrit, and was after his return to Japan appointed Professor of Sanskrit at Tokio, is now on his way to India. He means to spend a year visiting the sacred places of Buddhism and collecting MSS., and hopes to return to Japan by way of England.

PROF. RHYS DAVIDS has made considerable progress with the selection from the sacred Pali texts which he has undertaken to edit, and the publication of which is looked forward to with interest by students of the Pali language.

IN August, 1884, Newcastle-under-Lyme adopted the Free Libraries Act. The way in which it should be carried out has been, in one form or another, under discussion ever since. Building operations are now, however, to be commenced at once, and there seems to be reasonable hope of the library being in working order before the end of the year.

THE London Chamber of Commerce, in accordance with the recommendation of Mr. Froude, Sir Rawson Rawson, and Prof. Seeley, have decided to publish the six essays on Imperial Federation considered to be the best of those submitted for the Chamber's prize competitions. The essays will be issued in one volume by Messrs. Swan Sonnenschein & Co.

MR. JAMES HOGG, the *doyen* of magazine editors and founder of *London Society*, ceases to be connected with that periodical, which is now passing into the hands of a fresh proprietary. Mr. Hogg proceeds to act independently at No. 7, Lovell's Court, Paternoster Row, assisted by his sons. One of his earliest publications will be 'The Open-Air Annual: Stories and Records of Summer Days and Holiday Hours at Charming Places.'

THE death is announced of Dr. Caulfield, well known to antiquaries as the learned and careful editor of 'The Council Book of Cork,' 'The Council Book of Youghal,' and 'The Council Book of Kinsale.' He was educated at Trinity College, Dublin, and began his career of antiquarian authorship nearly five-and-thirty years ago with his 'Sigilla Ecclesiæ Hibernicæ Illustrata,' which was published in parts by Mr. Russell Smith. For the Camden Society he edited the 'Diary of Rowland Davies, Dean of Ross'; and he printed the brief autobiography of Sir R. Cox. He also wrote monographs on the cathedrals at Cork and Cloyne. He was appointed librarian of Queen's College, Cork, in 1876.

THE publications that the Dialect Society has in hand are a Glossary of West Somerset Words, by Mr. F. T. Elworthy; part iii. (completing the work) of the Cheshire Glossary, by Mr. R. Holland; and Words in Use in South-West Lincolnshire (Wapentake of Graffoe), by the Rev. R. E. Cole, Rector of Doddington. Mr. Elworthy's book will complete his series on the dialect of Somersetshire, the first of which was published in 1875; the second, dealing with the grammar, in 1877. The third part of Mr. Holland's Cheshire Glossary will contain chapters on the grammar and pronunciation of the dialect; on place-names, patronymics, customs, proverbs, and colloquial expressions; a

Cheshire dialect story, and specimens of dialect poems.

THE following new works have been offered to the Society: The Folk-Speech of South Cheshire, by Mr. T. Darlington, of St. John's College, Cambridge; The Dialect of Idle and Windhill, in the West Riding of Yorkshire, by Mr. J. Wright; Sea Words and Phrases of the Suffolk Coast, by the late Edward Fitzgerald, the translator of Omar Khayyam, edited by Mr. Nodal; a Glossary of Berkshire Words, by Major B. Lowsley, R.E.; a Dictionary of the Kentish Dialect, by the Rev. W. D. Parish and the Rev. W. Frank Shaw; and a Glossary of Norfolk and Suffolk Words, by Mr. Walter Rye. It is also proposed to issue new, revised, and extended editions of the Rev. J. C. Atkinson's Glossary of the Cleveland Dialect; Mr. Edward Peacock's Manley and Corringham (Lincolnshire) Glossary; and Dr. J. A. H. Murray's work on the Dialect of the Southern Counties of Scotland. The Index to the Provincialisms in *Notes and Queries* has been undertaken by Mr. C. W. Sutton, the chief librarian of the Manchester Free Libraries. Ten or twelve other works, which have been enumerated in previous reports, still remain to be issued by the Society.

DR. MOORE writes:—

"As your reviewer has been good enough to express a high opinion of the tables appended to my book 'Time-References in the Divina Commedia,' will you be so kind as to allow me to ask those who may have it to correct a very serious mistake just discovered in table vii. col. v.? After 'Fabricius' should be added 'S. Nicolas' (see 'Purg.,' xx. 31, &c.). This omission vitiates considerably the value of the table itself, and also the argument based upon it on p. 133."

ONE of the most famous incidents of early Swedish literary history, the disputation at Upsala between Olaus Petri and Peder Galle, which is described by the chroniclers Peder Svart and Tegel, and which has hitherto been attributed to 1524 or 1525, has just been proved never to have taken place. Dr. H. Schück has discovered Olaus Petri's own account of the incident, written in 1527, according to which he did challenge Peder Galle, but the latter declined to enter the lists. All the eloquence, therefore, over which historians have expended so much interest, was born in the ingenious bosoms of the later chroniclers.

M. DE LESSEPS is about to bring out his memoirs in a couple of volumes, under the title of 'Souvenirs de Quarante Ans.'

AN interesting typographical find has recently been made at the Town Library of Treves. It consists of a book printed in 1539, and describing the war between the "Holy Roman Empire of the German Nation" and the Turks in 1532. The letterpress on the cover of the binding is printed with the so-called "Durandus type," being one of the first types coming from the press of Peter Schöffer.

THE commission appointed by the Municipal Council to investigate the history of Paris during the Revolution have issued an appeal for information, unpublished letters and documents, rare printed pieces, &c., on this period of the history of the city.

SIGNOR P. DE NOLHAC is preparing for publication a collection of facsimiles of the handwriting of Petrarch, by which it is hoped that the authority of the various manuscripts of the 'Canzoniere' may be definitively settled.

ACCORDING to the most recent reports education in the North-Western Provinces of India amongst males has received a slight check, the number of pupils at the schools having decreased from 249,355 to 244,146. On the other hand, female pupils increased from 10,746 to 11,187. Altogether 94 boys and 4 girls per thousand of the population of schoolgoing age are under instruction. It is a sign of the very satisfactory progress now being made by Mohammedans in educational matters that in proportion to their numbers they contribute four times as many pupils to the primary schools, and nearly twice as many to the secondary schools, as Hindus.

DR. DANIEL SANDERS is going to edit from April next a monthly magazine under the title of *Zeitschrift für Deutsche Sprache*. The review will address itself to the well-educated classes in general, and not only to the professional philologist.

SINCE the report was published which we mentioned last week, the numbers of the English Goethe Society have increased to upwards of two hundred and fifty. It is proposed also, we are informed, to give abstracts only in the *Transactions* of the majority of the papers read before the Society.

THE death has to be mentioned, at the age of eighty-five, of Theodor v. Bernhardt, the author of 'Friedrich der Grosse als Feldherr.' Bernhardt in his youth became acquainted with Goethe on one of his visits to Bohemian baths. The week's obituary also includes M. Demolombe, the famous French jurist, and Dr. Karl Grün, a well-known German publicist and the biographer of Feuerbach.

THE publication of the life of Bishop Fraser has been postponed till next week, the number of copies subscribed for by the trade being a good deal larger than was anticipated.

SCIENCE

RECENT PUBLICATIONS.

Electricity in the Service of Man: a Popular and Practical Treatise on the Applications of Electricity in Modern Life. From the German of Dr. Alfred Ritter von Urbanitzky. Edited, with Copious Additions, by R. Wormell, D.Sc. With an Introduction by John Perry, M.E. (Cassell & Co.)—This is one of the fullest and best of the many popular treatises on the applications of electricity. The editor has done his work judiciously, and not the least interesting portion of the book is the introduction by Prof. Perry, of which the following extract will serve as a specimen:—

"We cannot imagine a mechanical engineer regarding a distance of a few inches as being equal to the distance of a few miles, or even of a few thousand miles; we cannot imagine a grocer to confound an ounce of sugar with a ship's load of the same material; but this gives too truthful an idea of the vagueness, and general want of definiteness, which till a few years ago existed in the minds of nearly all students of this subject, and which even now exists in the minds of a great many practical electricians. Perhaps when electricity is supplied to houses generally for lighting, heating, and driving

purposes, at a certain rent per horse-power, and is dealt with by private persons as familiarly as water, this vagueness will finally disappear."

Here is another specimen:—

"I think I shall never forget the astonishment of a workman in Sheffield, who had put up a saw-bench for use at a lecture by Prof. Ayrton, and was about to rehearse his part of the performance to be gone through during the lecture. He looked at the motionless saw, and he laid his hand on the wood; he saw that there was a belt from a little mite of an electro-motor to the saw, two wires dangled from the ceiling to the motor, and this was all. He was evidently beginning to think that he was the victim of a hoax; but when at the distant place a water-engine was started to drive the distant machine, when the saw set off nearly at its full speed, and the two dangling wires were evidently the only means of communication, this thoughtful workman's face expressed only blank amazement and puzzled curiosity."

The book is well brought down to date, and is clear and correct in its statements of theory.

British Cage Birds: containing full Directions for successfully Breeding, Rearing, and Managing the various British Birds that can be Kept in Confinement. By R. L. Wallace. (Gill.)—This is a pretty work, with coloured and plain illustrations, and a suitable gift-book for young people; the instructions for bird-catching, making and keeping aviaries, and the general management of birds being good and practical of their kind. The plates are of a degree of merit commensurate with the low price of the volume, and the letterpress descriptive of the birds seems to be sufficiently accurate for the purpose it is intended to serve. Some of the statements respecting geographical distribution are, as might be expected, amusingly erroneous—for instance, those on the white owl—and the renderings of the scientific and foreign names are sometimes bewildering; but these trifles will not seriously affect the class of readers for whom the book is designed. The bulk of the volume is increased by the insertion of a number of birds which are hardly suitable for cages and are seldom seen in aviaries, such as the moor-hen, kingfisher, woodpecker, raven, carrion crow, and several kinds of owls and hawks. Unless some of these were kept apart from the songsters, a rapid, although perhaps not uninteresting, process of elimination of the unfittest would result from the experiment.

ANTHROPOLOGICAL NOTES.

THE *Revue d'Anthropologie* is henceforth to be published every alternate month, instead of once a quarter, as heretofore. In the number for January Dr. Topinard recurs to the subject of colour-types for eyes and hair, and publishes the code of instructions and form of schedule which he has finally adopted. He groups eye-colours under four heads: dark, medium, light blue, other light colours; and hair colours under five: black, dark brown, medium, blonde, and red; providing as a guide to the observer three specimens of medium tints for eyes and three for hair. This is a great gain in simplicity over the elaborate scheme of colour-types prepared by Broca. Dr. Beddos has furnished M. Topinard with a series of fourteen types for hair, painted by himself in water colours upon paper printed in parallel lines, so as to overcome the difficulty arising from the flat appearance of a single colour. Dr. Topinard would prefer waved lines, as more closely resembling the hair itself.

An ethnographical exhibition will be held at Ekaterinenburg, in Siberia, from May 15th to September 15th of the present year, under the auspices of the Ouralian Society of Natural Sciences.

Dr. Johannes Ranke has been appointed Professor of Anthropology at the University of Munich.

The *Journal of the Anthropological Institute* for February contains the papers read at its meetings during November and December. These were all of an ethnological character. For Africa, Mr. Donald Cameron, Her Majesty's Consul for the Eastern Soudan, communicated

his observations on the tribes of that district, and promises to devote his leisure this winter and spring to mastering the Suakin language and to collecting oral traditions and folk-lore; Mr. Bloxam interpreted a number of symbolic messages, conveyed by means of cowries and feathers arranged upon string in a variety of ways, in use by the tribe of Jebu, in West Africa, and brought to England by Mr. J. A. O'tomba Payne, Registrar of the Supreme Court at Lagos, a member of that tribe; and Mr. T. R. Griffith, Colonial Secretary at Sierra Leone, illustrated, by a statement of some of the more characteristic and important of the racial customs of the tribes inhabiting that colony, how wide a field for anthropological study it affords, having been the place to which for many years were carried all liberated Africans rescued by British men-of-war. For America, Dr. Hamy, of Paris, communicated to the Institute his interpretation of one of the ancient monuments of Copan by the resemblance of the curved lines upon it to a venerated symbol of the Chinese; and Mr. Roth a careful study from the authorities of the aborigines of the island of Hispaniola. For Australia, Mr. Howitt gave examples of the songs of the Kurnai, Murring, and other tribes, which the Rev. Dr. Torrance reduced to musical notation; and the Rev. George Brown contributed an important paper on the vexed question of the racial affinities of the peoples of that continent and the islands of the Pacific, under the title 'Papuan and Polynesians.'

ASTRONOMICAL NOTES.

VENUS, which passes next week from the south to the north side of the equator almost at the equinoctial point, will enter the constellation Aries soon after the middle of March, being about 10° due south of α Arietis on the 25th of that month, when she will set about half-past 8 o'clock in the evening. Jupiter rises at present about half-past 10 o'clock in the evening; throughout March he will be in the eastern part of the constellation Virgo, rising earlier each night. Saturn is nearly stationary in Gemini, and high in the heavens during the whole of the evening, not setting even at the end of March until nearly 3 o'clock in the morning. The apparent breadth of the rings is diminishing, the ball nearly reaching to the outer edge of the exterior bright ring.

An occultation of Aldebaran will take place on the afternoon of next Wednesday, the 2nd prox., the star appearing at Greenwich to pass behind the moon at 5^h 47^m, and reappear at 6^h 4^m, twenty-five minutes after sunset. And an occultation of the interesting double star γ Virginis will occur soon after 3 o'clock on the morning of the 11th.

A new comet (*d*, 1887) was discovered by Mr. E. E. Barnard (the second found by him this year) at Nashville, Tennessee, on the 15th inst. It was faint, situated in the constellation Monoceros (the place at time of discovery being R.A. 8^h 4^m, N.P.D. 106° 10'), and moving rapidly towards the north-west, or in the direction of Orion.

The small planet, No. 256, which was discovered by Dr. J. Palisa at Vienna on the 3rd of last April, has at last received from him the name Walpurga. The two, Nos. 262 and 263, which he discovered on the 3rd of November, still remain anonymous.

SOCIETIES.

ROYAL.—Feb. 17.—The President in the chair.—The following papers were read: 'A Record of Experiments upon the Functions of the Cerebral Cortex,' by Profs. Horsley and Schäfer, and 'On Radiant Matter Spectroscopy: Examination of the Residual Glow,' by Mr. W. Crookes.

ASIATIC.—Feb. 21.—Mr. E. L. Brandreth in the chair.—Messrs. C. E. Johnston and S. W. Graystone were elected Resident Members, and Dr. Marc Aurel Stein a Non-Resident Member.—It was announced that, owing to illness, Surgeon-General

H. W. Bellew was unable to read his paper on the names of Afghan tribes, consideration of which it had been thought advisable to defer until the author's recovery.—At the request of the Chairman and other members of the Council, Capt. R. C. Temple gave a short account of his several publications, notably *Indian Notes and Queries* and the *Indian Antiquary*, and received the acknowledgments of the Society for the services he had rendered in these and other respects to the cause of Oriental research and folk-lore, together with their good wishes on the occasion of his immediate return to India.

SOCIETY OF ANTIQUARIES.—Feb. 17.—Dr. J. Evans, President, in the chair.—Major Cooper exhibited a curious early figure of carved bone, apparently a rude chessman, and a small alabaster vessel, both found at Harlington, Beds.—Mr. W. Ransome exhibited the remains of a pewter coffin chalice found a few weeks ago with an interment on the site of the preceptory of the Knights Templars at Temple Dinsley, near Hitchin. Mr. Ransome also exhibited an early ivory panel with the rood and SS. Mary and John, perhaps portion of a pax; a leaden *bulia* of Pope John XXII., 1410-17; and a small circular reliquary, all found in London within the last few years.—Mr. G. H. Wallis exhibited and described a large number of terracottas and bronzes, many of great beauty, a portion of those found near Lake Nemi on the site of the Artemesium by Sir J. S. Lumley, and by him presented to the Nottingham Museum.—Mr. A. E. Hudd communicated an account of a Roman lead coffin enclosed in a sarcophagus, found at Farmborough, Somerset.—The Rev. C. Wordsworth communicated an account of a curious survival of pre-Reformation festivals, &c., as illustrated by a seventeenth century Lincoln calendar. By way of comparison, a description was appended of the calendars in the valuable Consuetudinary of Peterborough Abbey, which was formerly in the diocese of Lincoln, now preserved in the Lambeth Library.—Mr. W. H. St. John Hope added some notes explanatory of certain difficulties in the Lambeth calendars, from another calendar of Peterborough and Lincoln use in the beautiful MS. Psalter known as Robert de Lindsay's, in the Society's possession.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Feb. 16.—Mr. C. H. Compton in the chair.—The progress of the arrangements for holding the congress at Liverpool was reported.—Mr. Roach Smith referred to various Roman interments found in Kent, in relation to the leaden sarcophagus which has recently been found at Plumsted. The sarcophagus was formed of cast plates, the lid being bent over the sides, and a cross salitre was scratched upon it. The interment was that of a young female. No articles whatever were found. It is more than probable that the site is that of a Roman cemetery, as urns with bones have since been found.—The Rev. M. Lewis read a description of some curious fourteenth century glass in the church of St. Edmund, Kingsdown, Kent, a building which is found to possess a Saxon tower, while the cores of the walls of the church most probably also belong to the same early period.—Mr. E. Way produced several fiddle fragments found in Southwark, and Mr. Loftus Brock some examples of Castor ware found in the Eastern Counties.—The Rev. S. Surtees exhibited some flint flakes found on Clifton Common, Conisborough, close to a number of pit dwellings. He also described the little-known frithstool in Sprotborough Church, Yorkshire, and referred to the boundary crosses in the locality which marked the extent of the ancient sanctuary; the bases of several of these he had discovered. They appear to be of Saxon date, the same early period being claimed for the stool, which is of stone, carved with figures.—A paper was then read 'On the Communion Plate in Peterborough Cathedral,' by Mr. J. T. Irvine. The great bulk of the articles are of comparatively modern date.—A second paper was read, prepared by the Rev. L. H. Loyd, on some parochial records preserved at Wing Church, Bucks, transcripts of which were read by Mr. W. de Gray Birch in the absence of the author. The records relate to many curious parochial customs, such as the choice of a young man or young woman to be "lord" or "lady" at Whitsunide, the finding of lights, lists of vestments, and the like.

NUMISMATIC.—Feb. 17.—Dr. J. Evans, President, in the chair.—Messrs. J. André, G. J. Bascom, L. H. Low, H. P. Smith, W. T. Ready, W. Ransome, and A. Bom, and Capt. R. H. C. Tafnell were elected Members.—Mr. Evans exhibited a large brass coin of Domitian of his eleventh consulship, having on the reverse Pax holding a cornucopia and a torch standing towards the left and setting fire to a trophy of arms; also an uncertain bronze coin of Julius Caesar, with his head on the obverse accompanied by a star, and on the reverse a barbarous inscription, CASER IVLIVS, in a laurel wreath.—Mr. Montagu exhibited

a large bronze coin of Rhodes, *obr.* head of young Dionysus, *rev.* ΕΠΙ ΕΥΔΟΡΟΥ ΠΟΛΙΩΝ, Nike alighting on a globe, holding wreath and palm; also a gold octadrachm of Ptolemy II. (Philadelphus) similar to figure 379 of Head's 'Historia Numorum'.—Mr. Hall exhibited a series of Roman imperial aurei selected with the object of showing the resemblances of the portraits of different members of the same family.—Mr. B. V. Head read the first portion of a paper by Canon Greenwell on the electrum coinage of Cyzicus, in which he gave an account of the early history of the town, of its various religious cults, and of the growth and extension of its commerce in the fifth and fourth centuries B.C., especially with regard to the practical monopoly which it so long enjoyed of coining electrum staters.

LINNEAN.—Feb. 17.—Mr. W. Carruthers, President, in the chair.—The Rev. A. Johnston exhibited drawings of an abnormal *Begonia veitchii* grown by him the preceding autumn. The flower had a single large flask-shaped, ovarian-like organ, placed centrally and surmounted by a single simple, straight style, though doubtless a male flower, yet indicating a hermaphrodite condition, while presenting resemblances to the normal female organs of *Laurus nobilis*.—Mr. E. M. Holmes exhibited some irregularly developed lemons, in which the carpels were more or less separated at the apex, the arrest of the normal union of the carpel being attributed to the bite of an insect in the early stage of the growth of the fruit.—There was exhibited for Mr. J. G. O. Tepper a new *Stylidium* (*S. tepperiana*, F. Muell.), collected November, 1886, on Mount Taylor, Kangaroo Island, Victoria. It was found in the interstices of a tertiary limestone.—A dried specimen of *Primula imperialis*, Jungh., collected by Dr. S. Hickson in Java, was exhibited from the Royal Gardens, Kew. This species is a giant form of *Primula*, being over three feet in height. Plants of this Himalayan and Malayan species are now under cultivation at Kew, and form an interesting addition to this popular group of garden plants.—Mr. G. Maw showed two rare *Narcissi* both known under the name of *N. cernuus*. The white daffodil discovered by Mr. Buxton in the Pyrenees at 7,000 ft. altitude is interesting as the only white form known in a wild habitat. Mr. Maw also showed a diminutive orange-coloured species flowered by the Rev. C. Wolley Dod from bulbs collected by Dr. Henriques, of Coimbra, which appears to be allied to *N. triandrus*.—Sir J. Lubbock read the second part of his phytobiological observations. In *Enothera biastorta* the seed leaves are linear, terminating in a large round expansion. There is nothing to account for it in the seed, nor did it appear to be of any advantage to the young plant. On watching the growth, however, and comparing it with that of other allied species, the explanation appears to be as follows: the cotyledons are at first round, but a growth takes place at the base of the cotyledon which closely resembles those of the subsequent leaves. With reference to seed leaves in which the stalks are connate, e.g., *Smyrniun*, the union seems clearly advantageous as giving additional strength. Other characters in various species (*Plantago*, *Tilia*, *Heliophila*, *Cardamine*, &c.) were indicated by Sir John. As to the tulip tree (*Liriodendron*), for long a puzzle by the peculiar saddle shape of the leaves, after testing various other suggestions which had proved untenable, he described the structure of the bud and the manner in which the young leaves were packed in it, and showed that the peculiar manner in which the young leaves are arranged satisfactorily accounts for the well-known and very remarkable form of the leaf.—A paper was read 'On *Dichelaspis pellucida*,' by Dr. Hoek, of Leyden. The cirripede in question was got from the scales of a water snake in the Mergui Archipelago, and is believed to be the only record of the species since C. Darwin wrote his classic monograph on the group some thirty-five years ago.

ZOOLOGICAL.—Feb. 15.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the Society's menagerie during January, and called special attention to two Blakiston's owls (*Bubo blakistoni*) from Japan, three Hooker's sea-lions (*Otaria hookeri*), and a blue penguin (*Endiptyla minor*) from Cook's Straits, New Zealand.—Letters and papers were read: by Prof. F. Jeffrey Bell, on a collection of Echinodermata made in the Andaman Islands by Col. Cadell, V.C., and containing one hundred examples, referable to fifty species, by Mr. G. A. Boulenger, on a collection of reptiles and batrachians made by Mr. H. Fryer in the Loo Choo Islands, to which exceptional interest attached as it was the first herpetological collection that had reached Europe from that group of islands; two new species were described, viz., *Tachydromus smaragdinus* and *Tropidonotus pyryi*, by Mr. O. Thomas, on the small mammals collected in British Guiana by Mr. L. Selater, thirteen in number, belonging to eight

species, of which one was new; this the author proposed to describe as *Hesperomys (Rhipidomys) sceleratus*,—from Mr. C. O. Waterhouse, on a new parasitic dipterous insect of the family Hippoboscidae, found on a species of swift (*Cypselus melanoleucus*) by Dr. R. W. Shufeldt, at Fort Wingate, New Mexico; it was closely allied to *Anapera pallida*, a European dipterous parasite found on *C. apus*, and was proposed to be named *Anapera jimbriata*,—by Mr. J. H. Ponsbury, on behalf of Mr. Andrew Garrett, on the terrestrial molluscs of the Viti or Fiji Islands,—and by Mr. F. E. Beddard, on the structure of a new genus of Lumbricidae (*Thamnodrilus*), discovered by Mr. W. L. Slater in British Guiana, which he proposed to characterize as *Thamnodrilus guttifer*.—Mr. G. A. Boulenger pointed out the characters of a new geckoid lizard from British Guiana. The specimen in question was contained in a small collection of reptiles made by Mr. W. L. Slater on the Pomeroy river. The author described it as *Gonatodes annularis*.

METEOROLOGICAL.—Feb. 16.—Mr. W. Ellis, President, in the chair.—Messrs. E. T. Edwards, D. Fitzgerald, T. B. Groves, and W. W. Midgley were elected Fellows.—The adjourned discussion on the Hon. R. Abercromby's paper 'On the Identity of Cloud Forms all over the World, and on the General Principles by which their Indications must be Read,' was resumed; and the following papers were read: 'Remarks concerning the Nomenclature of Clouds for Ordinary Use,' by Prof. H. H. Hildebrandson. 'Suggestions for an International Nomenclature of Clouds,' by the Hon. R. Abercromby.—'The Influence of Weather on the Proportion of Carbonic Acid in the Air of Plains and Mountains,' by Dr. W. Marret and M. A. Landrist. The authors give an account of some experiments which they have made on the proportion of carbonic acid in the air at Geneva and on the summit of the highest point of the Jura chain, the difference in altitude being 4,193 ft. The results of these experiments show (1) that in fine clear weather on a mountain chain of moderate Alpine altitude and in the adjoining valley or plain the atmosphere holds the same mean proportion of carbonic acid at both places; and (2) that when the summit of a mountain chain is in a fog—a circumstance which frequently happens in an Alpine district—the air in the fog contains a smaller proportion of carbonic acid than it would hold in fine clear weather.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 22.—Mr. E. Woods, President, in the chair.—The paper read was 'On Irrigation in Lower Egypt,' by Mr. W. Willcocks.

ANTHROPOLOGICAL INSTITUTE.—Feb. 8.—Mr. F. Galton, President, in the chair.—A paper was read by Sir C. Wilson 'On the Tribes of the Nile Valley north of Khartoum.' The author opened his paper by remarking on the extraordinary way in which the various races inhabiting the Nile Valley had become mixed up, and how completely the indigenous population had in certain cases lost its nationality while absorbing its Arab conquerors. The tribes of the Nile Valley north of Khartoum might be divided into three groups, the Hamitic, the Semitic, and the Nuba, all alike claiming descent from the Korish of Mecca. Sir C. Wilson then proceeded to give briefly a history of the different tribes from the earliest times, describing in detail the peculiarities and physical characteristics of each race.—A number of Soudanese weapons, lent by Sir A. Young, were exhibited.

ARISTOTELIAN.—Feb. 21.—Mr. S. H. Hodgson, President, in the chair.—Dr. Cattell read a paper 'On Recent Psychophysical Researches.' The present business of psychology seems to be to investigate the facts of consciousness by means of observation and experiment. As an example of the application of scientific methods to the study of mind, Mr. Cattell gave an account of experiments he had made on the limits of consciousness and the time taken up by mental processes. It is possible to measure with great accuracy the time we need to perceive, to will, to remember, and to think. These times are quite constant; we can find to the hundredth of a second how long it takes to see the colour blue, or to call to mind that Paris is in France. We thus find that a word can be seen in about the same time as a single letter, that some letters are more difficult to see than others, and get other facts which have practical and educational bearings. They are also of theoretic interest; life is not measured by the years we live, but by the breadth and rapidity of our thoughts. Besides determining the rate at which we think, such experiments in other ways throw light on the nature of thought, and help us to put the facts of mind into the great order which is the world.

MEETINGS FOR THE ENSUING WEEK.

- MON.** London Institution, 5.—'Poland, or the Disappearance of the Unlittered,' Mr. C. A. Fyffe.
— Institute of Actuaries, 7.—'The Numerical Calculation of the Values of Complex Benefits by Means of Formulae of Approximate Summation,' Mr. G. King.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Institute of British Architects, 8.—'Domestic, Civil, and Pallial Buildings in Japan,' Mr. J. Conder.
— Society of Arts, 8.—'Building Materials,' Lecture III., Mr. W. Y. Dent (Contest Lecture).
— Geographical, 8.—'Prejevalsky's Journeys and Discoveries in Central Asia,' Mr. E. Belmar Morgan.
TUES. Royal Institution, 8.—'Respiration,' Prof. Gamgee.
— Society of Biblical Archaeology, 8.—'Chronology of the Bible,' Mr. W. C. Thurman; 'Sabbatic Translation of the Book of Job,' Dr. E. Amelinckx; 'The Caaba and Mosque of Mecca,' Miss Gosselin.
— Society of Arts, 8.—'The Colonial and Indian Exhibition,' Mr. E. Cunliffe-Owen.
— Civil Engineers, 8.—'Dredging Operations and Appliances,' Mr. J. J. Webster.
— Zoological, 8.—'Experimental Proof of the Protective Value of Colour and Markings in Insects (and especially in Lepidopterous Larvæ) in their Relation with Vertebrates,' Mr. E. B. Poulton; 'An Account of the Fishes collected by Mr. C. Buckley in Eastern Ecuador,' Mr. G. A. Boulenger; 'Note on a Vestigial Structure in the Adult Ovary representing the Distal Phalanges of Digit III,' Mr. R. S. Wray.
WED. Entomological, 7.—'Descriptions of New Species of Rhopalocera from the Solomon Islands,' Mr. G. F. Mathew.
— Shortland, 8.—'Discussion on Mr. Guest's "Compendious Shortland."'
— Society of Arts, 8.—'Cultivation of Tobacco in England,' Mr. S. J. Beal.
— British Archaeological Association, 8.—'Inscriptions in Fulham Churchyard,' Dr. Woodhouse; 'Discoveries at Treport,' M. C. Besseler; 'Excavations at Vinoria,' Rev. Dr. Hoopdill.
THURS. Royal Institution, 3.—'The Critics of the Age of Anne,' Mr. E. Gosse.
— Archaeological Institute, 4.—'Recent Discovery of the Foundations of St. Hugh's Abbey at Lincoln Minster,' Rev. Precentor Venables; 'Glastonbury Abbey,' Mr. H. S. Dale.
— Royal, 4.
— London Institution, 7.—'Musical Instruments,' Mr. J. Radcliffe.
— Linnæan, 8.—'Genetic Affinities and Classification of Algae,' Mr. A. W. Bennett; 'Fungoid Disease of Colocasia in Jamaica,' Messrs. G. Mason and D. Morris.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Chemical, 8.—'Electron of Fellows,' 'Colouring Matter of *Drosera rotundifolia*,' Prof. Renard; 'Anhydrous Benzil' and 'Condensation of Benzil with Ketones,' Messrs. F. R. Japp and C. F. Burton; 'Constitution of Glycolic,' Messrs. F. R. Japp and E. Clemenshaw; 'Diphenylglyoxaline and its Homologues,' Mr. F. R. Japp; 'Dehydrated Acids,' Dr. W. H. Perkin, jun.
— Antiquaries, 8.—'Election of Fellows.'
FRI. United Service Institution, 3.—'A Supply of Cavalry Horses, and the Establishment of a Cavalry Depot in Jamaica,' Mr. R. G. Halburton.
— Civil Engineers, 7.—'Propelling Machinery of Modern Warships,' Mr. S. H. Wells (Students' Meeting).
— Geologists' Association, 8.
— Philological, 8.—'The Inscription of Gortyn,' Prof. Windisch.
— Society of Arts, 8.—'Our Trade Routes to the East,' Major-General Sir F. J. Goldsmid.
— Royal Institution, 9.—'Brain Surgery in the Stone Ages,' Mr. V. Horsley.
SAT. Royal Institution, 3.—'Sound,' Lord Rayleigh.

Science Gossip.

At the meeting of the Royal Society last week Prof. Horsley and Schäfer communicated the results of a series of experiments upon the functions of the cerebral cortex. Prof. Horsley concluded his remarks with the statement that during the past year he had had occasion to operate upon thirteen human patients, in ten cases removing portions of the brain, and in three, portions of the skull; that he had used the same anesthetics and antiseptics as he had employed in his experiments upon the brains of monkeys, and in no case had the patient complained of any pain being caused by the operation.

A small volume of essays and papers by the late Dr. Moxon, of Guy's Hospital, will be published next week.

Prof. Hæckel has left Jena for the coast of Asia Minor, where he intends to dredge and study the lower forms of animal life in the Levant.

A chair of Geodesy has recently been established at the University of Berlin. The Director of the Geodetic Institute will hold the professorship in the same way as the Director of the Meteorological Institute occupies the chair of Meteorology.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES WILL CLOSE ON SATURDAY, MARCH 5th. 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, R.W.S., Secretary.

MR. W. F. DICKES' GALLERY OF OLD MASTERS. 81, Charlotte Street, Fitzroy Square. NOW ON VIEW, Important Examples of Rembrandt and of his School: G. Douw, Eeckhout, De Koninck, De Weert, and Braemant. Also of Teniers, Rubens, Van Goyen, Vandevelde, Hondelooter, Palamedes, Van der Werf, Neefs, Zörg, Terburg, A. Ostade, Both, Paul Potter, T. Knaussel, Kottenhammer, Correggio, and many others from well-known Collections.—Admission by address card, Daily from Two to Six, and by appointment at other times.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE. completed a few days before he died. NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Priory,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

The Pictorial Arts of Japan. Parts III. and IV. By W. Anderson. Illustrated. (Sampson Low & Co.)

We have before us the conclusion of a work of high value and much novelty. In its reproductions of Japanese drawings, if not in its letterpress, it is a worthy companion to Mr. Audsley's 'Ornamental Arts of Japan.' Mr. Anderson's knowledge of Japanese drawings is great and comprehensive; his attainments are sufficient to enable him to class exactly whole series of examples, giving to them, so to say, their habitat and history. They are to him not merely "Japanese drawings," as they are to the ordinary collector. He knows more about them than any other Englishman has contrived to learn, and to him the public is indebted for the elaborate catalogue of Japanese drawings in the British Museum which has lately been published by the Trustees.

If his genuine enthusiasm and a lack of thorough comprehension of the real purport of certain technical terms of Occidental art have led him into quagmires now and then, the aberration is easily forgiven, for under his guidance we thread with unprecedented ease the mazes of Japanese design, so that we recognize, or fancy we recognize, what is due to one age and what to another, what this province produced and what that, and we gain a knowledge of some of the more "eminent hands." There are landscapes now before us bearing distinctly the signs manual of Shiogawa Bunrin, Togakusei Shikio, or Mori Sosen, to say nothing of other draughtsmen whose productions cannot be brought under a common denominator. We see that the productions of these men differ as much from each other as the landscapes of M. Harpignies differ from those of M. Segé. As to the transcriptions, let us say once for all that, after allowing for the difference unavoidable in copying on one kind of paper what was delineated on another, of which the substance as well as the texture could not be reproduced, the fidelity of the copyists is admirable; for example, the drawing of a monkey by the distinguished Shijō painter Hōgen Shihō is true, fine, and, if a little hard, exceedingly delicate; while the 'Cherry-Blossoms,' plate 58 (British Museum Collection, Japanese Drawing No. 2302), from a painting on silk by Ōta Kinkin (A.D. 1806), could hardly be better or more delicate. Harder and duller and a little flat is the 'Tiger' (B.M. 2358), by Kihō Tōyei (A.D. 1803), which appears in plate 66. Of course the originals in monochrome which have been copied by photographic methods are unchallengeable, and they retain all the charms of the best art of their kind. These remarks apply to the wood engravings as well as to the photogravures.

In the conclusion of Section II., which is now before us, Mr. Anderson treats of the applications of Japanese draughtsmanship as exemplified in book illustrations, etching on copper, lithography, and engraving on wood. Of the last named he has much to say which will be discomfiting to collectors of rare temple woodcuts (*i.e.*, impressions said to be from blocks cut by famous artists), such as are distributed to the faithful at the temples where the so-called

ancient blocks are preserved. Many of them are, as any one familiar with wood engraving as practised in Japan, or even in England, sees at a glance, obvious forgeries, made for the modern market. Yet some of them have found their way into great British collections. Still, there can be no doubt that a certain number of temple blocks known to exist are due to the beginning of the fourteenth century. An important example facsimiled in this work, although its style is formal and its technique laboured, is evidently no product of a new and little practised method. The process of block-printing in China dates from the sixth century. The method would, doubtless, soon pass to Japan, but the oldest known example (now fragmentary) is dated before A.D. 1157. It is beyond question that engraving on wood-blocks for printing was practised in Japan long before it is said to have been introduced into Europe from China by Marco Polo.

Mr. Anderson is right in saying that pictorial woodcuts probably came into vogue very soon after common block-printing. The oldest specimen is dated *circa* A.D. 864. It represents a group of Buddhist divinities. One of Indra, roughly cut on a piece of pear-wood, is reproduced here, and proves either the technical shortcomings of the artist, the priest Nichiren (1222-82), or the primitive state of the art. We have no doubt that Nichiren was but an amateur, or at best a beginner, because the cut of Agni Déva, the Fire-God, dated 1325 (it is the temple block referred to above), shows a far greater advance than could be expected in the time. In saying this we refer to the technical processes employed as well as to the draughtsmanship. The use of woodcuts in book illustration is comparatively late, the beginning of the seventeenth century. At the end of that century chromo-xylography—in which the Japanese altogether surpass us to this day—was in use, and has continued to flourish till the present time. Xylography, as we now know it in countless examples, which differ from the more ancient ones, dates from the time of Matahei, 1770-80. The more modern works are overloaded with details and somewhat confused, but they do not lack spirit or picturesque incidents. Mr. Anderson says:—

"In the early days of wood engraving a single block only was employed, but as soon as the Chinese process of chromo-xylography, by the use of a series of wood-blocks, became understood in Japan, it was adopted with a zeal and intelligence which soon left its authors far in the rear. The date of the invention in China is uncertain, but colour-printing is known to have been carried on extensively in the seventeenth century.....The history of artistic chromo-xylography, as demonstrated by existing specimens, began about 1700, when the single-sheet engravings (*ichimai-ye*) printed from three blocks in black, pale-green or blue, and pale pink, were executed after the designs of Torii Kiyonobu, and, a little later, by his pupil Kiyomasu, and of Okumura Masonobu. About 1720, a fourth block was added by Nishimura Shigénara, and the number was increased to five or six about forty years later; the colours gaining in purity with each successive generation of artists, till the art was brought to perfection between 1765 and 1785.....The level of excellence was well maintained for another five and twenty years under Utagawa Toyokui, who added to the number of

colours, and was successful in securing increased brilliancy without impairment of harmony..... From 1830 a decadence set in, the colours became crude, and were no longer balanced with the happy daring of Toyokui. It was the adoption of cheap European pigments that gave the *coup-de-grâce*, and the colour-sense of the people, after having been trained for generations by the tender harmonies of the Toris and Katsugawas, was first to be shocked, then perverted by the chromatic discords that in the present day have transformed the shops of the single-sheet vendors into places to be passed with averted head."

This is the modern history of Oriental art at large. As to Japanese colour-printing from wood-blocks, there is, let us say, a close analogy between its development and that of Indian calico printing and the making of chintzes. The chapter devoted to the technique of the subject, the nature and preparation of paper, silk, pigments, metals, and pencils employed by the Japanese, is most curious, and it is rightly confined to home productions, to the exclusion of those imported with disastrous effects from Europe. The manipulation of the Japanese art craftsmen differs materially from ours, especially in the manner of holding the brush. There is good philosophy in the following passage on what our author calls the characteristics of Japanese art:—

"The ideal of the Japanese painter differs in so many respects from that of his European confrère, that it is not possible to adopt the same standard of criticism for the works that express the æsthetic instincts of the two races. The Japanese picture is the *anátura* of an art now extinct, that of ancient China, and until recently has maintained intact almost the whole of those characteristics that distinguished its forerunner from the more scientifically constructed art of modern Europe.....The following passage occurs in the 'E-hon Yamato Kiji,' a well-known book issued by the 'Ukiyoyé' artist Frishigawa Sukénobu, near the middle of the last century: 'It is necessary to understand the distribution of light and shade in vegetation and figures. Thus, in painting the leaves of plants or grasses, the outer surface must show the sunlight, while the under or darker is in shadow. Trees and rocks must be treated on similar principles, and in figures the folds of the dress must represent lighter or darker parts. All this should be minutely studied.' [The reader might almost venture to think that here is a passage from Da Vinci's 'Treatise on Painting.'] This appears sufficiently explicit to persuade us that the laws of chiaroscuro were perfectly appreciated; but such expressions in Japanese writings are as symbolical as are many of the elements of a Chinese drawing."

Mr. Anderson's remarks are very intelligent; but the fact is that what he here calls "chiaroscuro" has nothing whatever to do with this extraordinarily abused term, which he, like most writers who have no practical knowledge of art, confuses with light and shade. What follows has a connexion with Japanese representation of projected shadows, refraction, and surface reflections, on which, while reviewing Mr. Audsley's 'Ornamental Arts of Japan,' we lately commented:—

"The author of the book does not refer to the real lights and shadows of nature, which are conspicuous by their absence in his own illustrations, but to ideal substitutes fabricated by the Chinese artists of past ages. The true Japanese picture, a term that excludes the modern hybrid productions often accepted in Europe as types of Japanese art, never shows a high light or a reflected light, and most commonly offers nothing at all that is representative of chiaroscuro; but

in certain of the schools various false or theoretical shadows are introduced to give effects of relief or solidity. For example, a Shijō artist, in painting a rounded object, such as a grape, fills his brush with water, immerses its point in ink, and then by a happy turn of the hand shapes in a moment the dark contour, gradually softening into an almost colourless centre, and so conveys an impression of solidity while evading all consideration of reflections from adjacent objects. By similar tricks of the pencil are expressed the cylindrical form of a bamboo stem, and the curves of a leaf. Again, an artist of the Chinese school may throw the features of his portrait into relief by increasing the depth of the shadow below the eyelid and naso-labial line, or may accentuate folds of drapery by a kind of shadow beneath the plication; but in no case is there any evidence of a direct study of the natural appearance. Even this apology for chiaroscuro is commonly absent."

This criticism, while not particularly profound, is true, although the unlucky word "chiaroscuro" mars it. The fact is Japanese (and, of course, Chinese) art is a sort of conventional picture-writing, which delineates types while it does not pretend to represent natural forms; so that while the handling is marvellously like nature so far as it goes, it is of the nature of sleight of hand, but we apply the name of art to it for lack of a better term. With all his knowledge of the painting and drawing of the Japanese, Mr. Anderson has not entirely grasped this truth. His last chapter does, nevertheless, go very far indeed towards making plain the real state of the case, yet not far enough.

Having already, in our notice of the 'Ornamental Arts of Japan,' discussed many of the technical characteristics, which, artistically speaking, are of course gross shortcomings, we shall not follow Mr. Anderson in his discussion of the radically inaccurate representation of local shadows by the Japanese, their ignorance of projected shadows, the conspicuous absence of linear perspective in their works, and their qualified recognition of the "horizontal line" (*i.e.*, the horizon). Mr. Anderson analyzes with much taste and acumen the Japanese triumphs of colouring, from the highest notes of the chromatic scale to the lowest mellowed tones of almost monochrome. He heartily and rightly condemns the increase of that vulgar coloration which is due to European influences, and which is directly at variance with the ancient artistic inheritance of the Island Empire. An appendix is devoted to Chinese pictorial art and Korean art, and it is very well worth reading.

In *The Lord Jesus Christ*, by E. Marshall (Nisbet & Co.), the letterpress is adapted for young children, and printed in large type. There are a number of large woodcuts of subjects connected with the career of our Saviour, in which something like a weakened version of the taste of Gustave Doré and a feeble imitation of the technical manner of Sir John Gilbert have been by no means vigorously combined. Apart from this the cuts will be acceptable where they are intended to be used.

THE OLD BOND STREET GALLERIES.

MESSRS. AGNEW & SON, as they usually do at this season, have got together a number of English water-colour drawings. In a total of nearly three hundred the following demand mention at our hands in the order of the Catalogue. Mr. G. A. Fripp's *In Perthshire* (No. 2)

is a pearly and clear specimen of his skill.—Mr. A. D. Fripp's *The Shepherd* (4), a boy trudging with his dog on a sunlit headland at morning, is a capital piece of colour and fine tone.—A classic piece by G. Barret, called *An Italian Landscape* (7), is full of a noble sense of the dignity and romance of the subject. The ruins of a temple among trees, and a river rushing past overthrown columns and capitals, are seen in a glowing and silvery light.—Mr. Orrock has given with tact and force a panorama with distant hills in *New Abbey* (8)—No. 10 is *De Wint's Kenilworth Castle*, a poor example.—Very characteristic indeed are C. Fielding's *Mountainous Landscape* (36), and S. Prout's *Nuremberg* (41) and his *Milan* (47), all well-known specimens, lent by Mr. W. C. Quilter.—Mr. Gow's attractive picture of a lady teaching her sick child the *Story of the Willow Pattern* (58) we have admired before for its tender expressions and sunniness.—Mr. E. Burne Jones's *Cupid and Psyche* (97) is most charming, and full of tender sentiment.—Close to it hangs Rossetti's *First Discovery of Ophelia's Madness* (100), which, though admirable in many respects, is better in colour than design, and is decidedly mannered.—*Sunset* (132), by G. Barret, is full of colour and sentiment.—The turbulent waves of Mr. H. Moore's *Breezy Morning* (165) evince his draughtsmanship and resources.—Nos. 177 to 208 include a goodly number of sparkling and pretty minor works of Mr. Birket Foster, where his art is in its best and fittest phase.—*Amina and the Lady* (223) is Sir John Millais's.—A famous drawing is F. Walker's *Philip in Church* (251), which no one can see too often.—Barret's *Classical Landscape* (253), in a stately, Claude-like style, glows while we admire it.—We may also call attention to Robson's *Ben Lomond* (244); Turner's *Rhine above Schaffhausen* (248), *Bridge over the Rhine* (254), the well-known *Simmer Lake* (256), *Llangollen Bridge* (258), and *Dunster Castle* (274); and D. Cox's charming, bright, and pure *A Windy Day* (285). Capital are W. Hunt's *Chiswick* (272) and *Still Life* (276). We have not space for special mention of several works by Mrs. Allingham, and Messrs. R. W. Macbeth, H. S. Marks, J. Fulleylove, J. Israel, W. H. Millais, G. Dodgson, H. B. Willis, and A. Powell.

Five-Int Cossig.

MR. MARKS will be represented at the forthcoming exhibition of the Royal Academy by three pictures. 1. 'The Minstrel' is a wandering troubadour who has reached a monastery, and is giving to five monks a taste of his powers. Sitting on a stone bench, he is singing a love song or a song of good life, and accompanying himself on a rebeck. The monks look at him with varying expressions of amusement. The background consists of conventual buildings and a well-wooded country, with a bright, breeze-swept sky above all. 2. 'An Ecumenical Council' is a group of penguins, quaint almost to grotesqueness, and placed on a rock by the sea. 3. 'The Old Tortoise' has been suggested by White's 'Natural History of Selborne.' The famous naturalist is pausing in his reading in order to contemplate the ways and habits of what he called "an abject reptile."

On the 2nd of April next Messrs. Christie, Manson & Woods will conduct a sale of great interest to admirers of Mr. Watts. Fifty-seven works of this artist will then be brought to the hammer, all of which were bought by the late owner, Mr. C. H. Hilditch Rickards, of Old Trafford, Manchester, of the artist; many of them were exhibited at the Grosvenor Gallery in 1881. They include 'Virginia,' 'Hebe,' 'The Bridge of Sighs,' 'Time, Death, and Judgment,' 'The Angel of Death,' 'Bianca,' 'Ariadne in Naxos,' 'Mid-day Rest,' 'Orpheus and Eurydice,' 'The Island of Cos,' 'Love and Death,' 'Paolo and Francesca,' 'Ariadne deserted by Theseus,' and 'The Return of the Dove.' Most

of these are either replicas of larger pictures known by the same names, or the fine original designs for them. In addition, besides others, the portraits of the following persons will be sold: Mr. Thoby Prinsep, Mrs. Hichens, Lady Garvagh, Mrs. Somers Cocks, Lady Litford, the Countess Lytton, Earl Brownlow, the artist, Mr. Russell Gurney, Herr Joachim, the Marchioness of Bath, Miss Violet Lindsay, the Countess of Kilmorey, and Lord Lyndhurst.

THE artistic world looks forward with interest to the choice of a new Academician, which we mentioned last week, on the 10th of next month. It is felt, and nowhere more deeply than in the Academy, that some recent elections of Associates and Academicians have not been things to be proud of. If such a feeling carries the day, the choice of a new R.A. lies within narrow limits, because, besides Mr. Aitchison, Mr. Bodley, Mr. Burne Jones, Mr. Moore, and Mr. Thornycroft, there are not more than five men worthy of promotion. The remaining twenty Associates ought to be simply out of the question, and with regard to more than half of them the first thought of the friends of the Academy should be whether they could not be eliminated altogether. We have, during the last quarter of a century, repeatedly suggested that Academicians should be elected for ten years only, not intending to commit ourselves to any particular period, if only membership of the Academy ceased to exercise the enervating effect which election for life usually has. As a first step in this direction, let us ask, would it not be well to choose the Associates for a limited period, say ten or fifteen years, after which every one not promoted should retire, being, however, eligible for re-election after, say, a year? What must be the condition of the junior rank, of which it can be said that at least half the Associates are not fitted for promotion, and do so little credit to the society that it would be well if they would retire?

We are bound to say that choosing a member of either grade is not quite so simple a matter as outsiders suppose. For example, a man stands a much better chance, and rightly so, of being elected if he be qualified to act as Visitor in the Schools. This circumstance militates against the election of landscape painters, some of whom are not equal to drawing the limbs of trees, and, of course, fail whenever human limbs are in question. Again, the fact that an A.R.A. has passed the middle of life is often, but we think very unwisely and unjustly, allowed to weigh against his promotion, although a large proportion of the R.A.s have been chosen after they were fifty. That he has been passed over many times is, as we have found on examination, a matter of no importance when it comes to electing, unless, indeed, there exists a feeling that the passing over has been essentially unjust. In that case an elderly man of proved ability and unobjectionable on personal grounds stands a first-rate chance. A very powerful element in every election at the Academy is one of which but small account is taken, being neither more nor less than chance, which operates with double force because of the double ordeal to which every likely candidate's name is submitted. The results of those ingenious combinations of which so much is said are not always what their designers expect, but there is no doubt that, in the long run, alliances are successful. The element of chance obtains less attention than it ought from the Academy's critics, who seem to think that whatever they cannot account for is due to a wicked intrigue. Whether or not intrigues prevail within the Academy, we are bound to say that "outsiders" who do not scruple to confess that they covet membership simply in order to sell their pictures at higher prices have no right to complain that they are left out in the cold, or to protest when intrigues succeed in favour of candidates as mercenary as themselves. On the other hand,

the scandal attending several recent elections is injurious in the highest degree to an institution which should remember that *noblesse oblige*.

In addition to the works of art we have already named Maclise's 'Merry Christmas in the Baron's Hall' will be lent to the approaching Fine-Art Exhibition at Manchester, and contributions are promised from Althorp, Worsley, the Manchester Reform Club, the National Portrait Gallery, the collections of Messrs. Craven, Leathart, Rowley, and Hatton, and the South Kensington Museum. The last-named institution has permitted casts to be made from the original model of Stevens's Wellington Monument. Eight pictures and eight drawings by F. Walker are to be exhibited, twenty-five pictures by Sir John Millais, twenty by Mr. E. Burne Jones, twenty-five by Turner, the same number by Mr. Watts and by Rossetti, twelve by the President of the Royal Academy, twenty-five by D. Cox, and twenty-five by W. Hunt. Among the sculptures will be works by Sir F. Leighton, Mr. Woolner, Mr. Boehm, Mr. Thornycroft, Mr. A. Gilbert, and others.

We are glad to see that Mr. Plunket, answering a question in the House of Commons, stated that the present Government intends to propose the appointment of a committee, similar to that nominated by the late Government, and, we presume, nearly identical in its composition, to reconsider the question of the New Admiralty and War Offices. The First Commissioner of Works informed the House that both governments had given directions that no building should be begun until the committee has reported. It is to be hoped this report will decide that while the lucky Messrs. Leeming & Leeming should be consoled for their disappointment, a building at once nobler, more convenient, and more salubrious shall be erected.

MR. F. C. PENROSE, Director of the British School at Athens, is now established at Athens, and will shortly deliver his first lecture upon the Temple of Olympian Zeus. Mr. Ernest Gardner, Fellow of Caius College, Cambridge, well known for his share in the excavations at Naucratis, is installed as a student, and will shortly be joined by Mr. David G. Hogarth, newly elected Craven Fellow at Oxford. The Committee have already purchased a considerable number of the archaeological books which are most essential for the purposes of the school, and this nucleus has been supplemented by valuable presents of books from the University of Oxford, Mr. John Murray, Messrs. George Bell & Sons, Mr. David Nutt, Messrs. Kegan Paul, Trench & Co., Messrs. Macmillan & Co., Messrs. Calvary of Berlin, and others. It is understood that a grant of books may also be expected from the University of Cambridge. We hope to publish next week some notes of a tour in Sicily made by Mr. Penrose while waiting for the arrival of the first instalment of the books.

A CORRESPONDENT writes:—

"The oracle that was dumb to Mr. Chambers has opened its mouth to me, the answer being that the sage of Hygeia needs no assistance with his projected life of George Cruikshank. Whether this response will 'cheer' any one I cannot say, but coming from such a source it will not 'inebriate.'"

It has been decided by the East London Organizing Committee of the Girls' Friendly Society, of which the Duchess of Leeds is President, to hold another exhibition in aid of the Society on the 16th of March and following days. Earl Spencer has kindly consented to lend Spencer House, St. James's, for the purpose. Like the previous exhibitions, held at the Earl of Zetland's and the Marchioness of Downshire's houses, the new one will consist chiefly of miniatures and various art objects lent by private collectors, and the magnificently decorated rooms of Spencer House, which have rarely been seen by the public, will form an additional attraction.

THE Mayor and Corporation of Maidstone are making strenuous efforts to raise funds sufficient

to purchase the old Maidstone Palace, originally one of the palaces belonging to the Archbishops of Canterbury, in order that it may be used for a public museum and other such purposes; and it is to be hoped that the movement may meet with strong support from the many educated people who now realize the great value of such historical buildings, for there can be but little doubt that the whole of the money required cannot be raised in the town. Unless the public will help, the building will become the property of some speculative builder, and we know but too well what that means.

MR. H. H. GIBBS, of St. Dunstan's, Regent's Park, N.W., begs any of our readers to inform him if they know the whereabouts of some portraits of members of the Coghill family by Lely or a painter of his school, which belonged to a Mrs. Sarah Noyes, who died early in 1842. Her pictures were sold, when or where has not been ascertained. With these were other paintings which may afford a clue to the whereabouts of the portraits; for among them were fifty or more by John Vanderbank, engraved by Vanderghucht for the third edition of Jervis's translation of 'Don Quixote.'

The Spring Exhibition of Modern Pictures, Atkinson Art Gallery, Southport, will be opened to the public on Monday, March 7th. The private view is appointed for the Saturday before.

LOVERS of history and the picturesque, not less than those fond of boating and sailing, as well as the ratepayers at whose expense the project will be executed, should notice that the scheme, which has been often rejected, has been again brought forward, largely in the interest of local builders, for embanking the Thames for about three-quarters of a mile between Hammersmith Bridge and the Oil Mills. The cost would be more than 30,000*l.* or 40,000*l.*, and the Upper Mall, already much damaged, yet still picturesque, would be ruined. The Mall is famous for its noble elms planted for Catherine of Braganza, which have already suffered by the low-level sewer being constructed below and near their roots. As it is proposed to take in from sixty to a hundred feet of the river bed at this point, and thus remove the water to a distance from the trees, which now stand at the river wall, they will surely perish. Nor is this all; the historic character of the Mall will vanish, although, except the already much-altered Chiswick Mall, it is the best existing example of the ancient walks which were formerly so charming. At present the river at this place supplies an admirable lake-like space for sailing boats, and is much used by them. Rowing men will find the tide, already swift enough in front of the Mall, greatly increased in force if the waterway is narrowed. It is difficult to see what benefit can accrue to the public from the outlay contemplated. The proposed embankment will lead to nowhere, from nowhere; the Mall, as it is, is but little used, and should the attractions of the river view be impaired, it will be less used than ever. Considering that Hammersmith Bridge has lately been freed of tolls at the public cost, and the beautiful towing-path on the Surrey shore thus made accessible to all for nothing, and that it is proposed to tax the ratepayers for the purchase (for 60,000*l.* and a round sum annually) of Ravenscourt Park, it surely cannot be necessary to spoil the river for rowing and sailing in order to form a third promenade within sight of the other two. The neighbourhood already possesses open spaces in abundance, such as Brook Green, Shepherd's Bush Green, the Back Common, three riverside malls, and the Thames itself. Surely these "lungs" are enough, but there is no need to spoil two of them at a great cost.

MUSIC

Studies of Great Composers. By C. Hubert H. Parry, Mus.Doc. With Portraits. (Routledge & Sons.)

THE author of this volume holds an honourable place among English musicians as one of the most earnest and thoughtful followers of his art. So far as we are acquainted with his compositions, his work is thorough, and he has never pandered to a low taste nor written merely for the music shops. His many contributions to Grove's 'Dictionary of Music' rank among the most valuable portions of that very heterogeneous compilation, for he does not darken his counsel by words without knowledge, nor write, like some who might be named, on subjects his acquaintance with which is only superficial. Such being the character of the author, we began the perusal of this volume with somewhat high expectations, and it is no more than justice to Dr. Parry to say that we closed the book without the slightest feeling of disappointment.

The composers of whom the author treats are eleven in number—Palestrina, Handel, Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, and Wagner. Of each of these a biographical sketch is given quite sufficiently full in detail to furnish readers with a good general idea of the career of each composer. But Dr. Parry's work is more than a mere collection of biographies. In his excellent introductory remarks to each section he shows the connexion between the subject of the sketch and those who had preceded him, pointing out briefly the special way in which each composer contributed to the advance of the art. His volume thus becomes in reality a succinct history of the development of music from the time of Palestrina down to our own day; and it is from this point of view that it will be found especially valuable. Dr. Parry possesses the power of grasping clearly in his own mind and bringing plainly before his readers the salient points of a composer's style, and the difference between the method adopted by one and that which is natural to another. As an example we quote his comparison of Bach's 'Passion according to Matthew' with the works of Handel. He says:—

"In thinking of this great work [i.e., the Passion music] it is most natural to draw comparisons with Handel's oratorios. It was not an oratorio, but it has some of the external apparatus of an oratorio, such as great choruses, solos, and recitatives, and elaborate accompaniment of orchestral instruments. But the treatment of the subject and the use of these forces is extremely different in the two great masters. In Handel's work there is grandeur, noble feeling, admirable treatment of the voices, and a great deal of the suavity and simple ease of motion which came from his frequent contact with Italians and with the great singers of the opera; but his treatment of his orchestral forces is rather crude and colourless, though vigorous and easily dealt with. Bach's work is, of all things, most thoroughly German. He broods and reflects more than Handel does; he makes superb effects with his voices, but he often treats them more as instruments, or parts of an organ work. The music, on the whole, has much more character, colour, and delicate variety of feeling than Handel's; but it is not so direct and simple. In Handel's work the influence of the opera for

good, and sometimes for the contrary, is often apparent. Bach, on the other hand, had next to nothing to do with opera at any time; he made use of opera forms in his airs, but the style is far removed from anything connected with the stage. Handel's work appeals readily to a great class of the public, Bach's to the more refined few, and those of more delicate sensibilities."

No less excellent than the above are Dr. Parry's remarks on Bach as a fugue writer:

"Every one notices what a strong preference Bach had for fugues; and it may perhaps fairly be said that the form of fugue was as much his natural way of putting his musical thoughts as the sonata later was Beethoven's. But his fugues are utterly unlike any one else's. Most other musicians, when they have been writing fugues, have worked as if ingenuity was the sole aim of their ambition; which makes their productions of this kind belong more to the order of sport than to the order of genuine music. But Bach looked at the form of a fugue not as an end of itself, but as a means of expressing something essentially musical. He had the mastery of the art, elaborate as it is, so completely in his control, that he could naturally express in this form things just as sweetly and perfectly beautiful in the highest sense as any spontaneous musical effusion of Schumann or Schubert. No other man in the world has ever written such instrumental fugues, and it may be safely prophesied that no man ever will. Very often his fugues are much less elaborately ingenious than other people's; and very often, too, they do not contain anything like the orthodox amount of technical devices which theorists say are indispensable to a good fugue. He was quite contented to show in a certain number of fugues that he could make more wonderful devices of the fugal kind than any other man, but he did not think it was always necessary to be doing so. He wanted to make music, not puzzles."

We had while reading this volume marked many passages for quotation; but it would be hardly fair to Dr. Parry to pick all the plums out of his pudding, and we prefer to recommend our readers to procure the work for themselves. In his chapter on Beethoven the author has some admirable remarks on the relation of a composer to his time, and on the inevitable connexion between music and the average mental and even moral state of society. After showing how and why "music had a peculiarly complacent and easy character through the early part of the eighteenth century," he proceeds to point out the influence on poets and composers alike of "the revulsion which sprang up against the empty elegancies of the prosperous classes," and he adds:—

"The man who illustrated this change most powerfully in music was Ludwig von [sic] Beethoven; and he serves not only as the representative of the very highest type of art of the new period, but also as a link between the new and the old. For he accepted all that was best and purest in the art of his predecessors, and renewed and transformed it by the fervour and passion and sympathetic imagination of his naturally democratic disposition. In music he shares with Bach the rare distinction of attaining to those prophetic powers which do not stop short at merely illustrating the best thoughts and feelings of contemporaries, but foresee and anticipate what must come hereafter, and continue to raise and ennoble their hearers for generations after their possessors themselves have passed away."

Dr. Parry possesses one qualification for his task which is somewhat rarer than might be desired. He is extremely catholic in his sympathies; he writes with equal admira-

tion of the grand simplicity of Handel and of the elaborate combinations of Wagner; and it would be difficult to determine from this volume alone who are his favourite composers. He is not one of the superficial critics who sneer at Haydn and Mozart as "infantile," though his appreciation of them does not prevent his also doing the fullest justice to Schumann or Brahms. In accuracy also he leaves little to desire; we have only noted two errors in his volume, both of which are trifling. On p. 41 he speaks (probably following that not very safe guide Mr. Rockstro) of Handel writing two 'Te Deums' for the Duke of Chandos, the fact being that he only wrote one; and on p. 247 he speaks of Schubert's cantata 'Miriam's Siegesgesang' as 'Miriam's War Song,' instead of "Song of Victory."

There is, in conclusion, only one fault to find with this charming volume: the so-called "portraits" are, with one or two exceptions, the most hideous caricatures that we ever met with, as unworthy of the originals as they are of the volume which they disfigure. If a second edition is called for, as it well deserves to be, they should be either replaced by better ones or omitted altogether.

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.
ST. JAMES'S HALL.—Mr. Walter Bache's Pianoforte Recital.

MR. MANNS'S appearance on the orchestra of the Crystal Palace last Saturday, for the first time since his return from Scotland, was the signal for an outburst of applause as well deserved as it was hearty. It is probable that his reception would have been even more enthusiastic had the audience been aware of the persistent manner in which, for some reason by no means easy to divine, the Scotch press has attacked him. The most charitable construction to put upon the articles which have appeared is that the writers are incapable of forming a correct judgment as to what constitutes a good performance. The concert on Saturday opened with Mr. F. Kilvington Hattersley's Concert Overture in E minor, written for and produced at the last Leeds Festival. We have nothing to add to the remarks we made upon it on that occasion; it is a scholarly and clever composition, but, with the exception of the charming second subject, the musical ideas are of no special interest. The performance of the work under Mr. Manns was perfect. The conductor is always seen at his best when producing a new English work, for the care and conscientiousness with which he rehearses it cannot be surpassed. Madame Anna Falk-Mehlig, who since her marriage has seldom been heard in public, played Chopin's Concerto in E minor and the pianoforte part of Liszt's arrangement for piano and orchestra of Weber's Polacca in E. In both works her finished technique was shown to advantage; but she is hardly heard at her best in Chopin. The Concerto in E minor requires inspired playing to make it acceptable, and Madame Falk-Mehlig's performance appeared to us somewhat unsympathetic. The special feature of the concert was the first performance in England of an orchestral arrangement from 'Parsifal' of the scene in the second act, "Klingsor's Magic Gar-

den and the Flower Maidens." The arrangement has been most judiciously and effectively made by Herr Steinbach. The rendering may be spoken of in terms of the highest praise. We have not always been able to agree entirely with Mr. Manns's reading of Wagner's music; it is, therefore, with the more pleasure that we say that nothing could have been more perfect than Saturday's performance. To state that the most intricate passages were brought out with perfect clearness is no more than might be said of every concert at the Crystal Palace; but Mr. Manns seemed intuitively to have grasped the spirit of the music; and it produced an effect which, after having heard the work in Bayreuth, we should hardly have considered possible apart from the stage. Beethoven's Eighth Symphony and two songs given by Mr. Sims Reeves completed the scheme of the concert. This afternoon Herr Schönberger will make his first appearance at the Palace, with Saint-Saëns's Concerto in C minor, and the programme will also include Mr. E. Prout's Fourth Symphony in D and Schumann's Overture, Scherzo, and Finale.

Although the programme of Mr. Walter Bache's piano recital on Monday afternoon was described as miscellaneous, the music of Liszt, as usual, predominated, the pieces by other composers being merely Bach's Prelude and Fugue in C minor from 'Das Wohltemperirte Clavier,' Beethoven's Variations and Fugue in E flat, Op. 35, and Mendelssohn's Fantasia in F sharp minor, Op. 5. In listening to the so-called Fantasia Sonata "Après une Lecture de Dante," by Mr. Bache's favourite master, it is difficult to resist the idea that in this and other effusions equally extravagant Liszt was really joking with his too fervent admirers—trying to ascertain how much pure nonsense they would accept without hesitation or demur. That a musician of unquestionable genius should put together such horrible cacophony as the 'Dante' Fantasia in a serious mood is, indeed, hard to believe. This piece might be described as a study on the use and abuse of the augmented fourth and its inversion the diminished fifth. Aimless meandering with these discords constitutes by far the greater part of it. Liszt gives us one hundred bars or so of unintelligible rhapsody, followed by two or three in which a theme is recognizable; then another hundred and twenty apparently leading up to some grand climax, which when it arrives proves to be a miserable failure. The mountain labours terribly, but the result is almost always a truly ridiculous mouse. The master's Concerto in A, No. 2, has been described as the ugliest work ever composed, but it must take second place by the side of the 'Dante' Fantasia. On the other hand, the arrangement of the 'Mazeppa' symphonic poem for two pianos, in which Mr. Fritz Hartvigson assisted Mr. Bache, proved highly effective. The piece is not a work of art, but it is a well-written and spirited *jeu d'esprit*. Mr. Bache had a large audience, and he played with all his customary earnestness. If he does not eventually succeed in his self-imposed mission the responsibility for failure will not rest with him.

Musical Gossip.

ONLY formal record is needed concerning the Popular Concerts last Saturday and Monday. On the former occasion the instrumental works were Mozart's Clarinet Quintet; Beethoven's Piano Trio in G, Op. 1, No. 2; Schumann's Sonata in C minor, Op. 22; and Molique's Saltarello for violin. Herr Straus was the leader, Miss Fanny Davies the pianist, and Mr. and Mrs. Henschel the vocalists.

HERR JOACHIM made his reappearance on Monday and received his usual cordial greeting. The concerted works in the programme were Dvorák's now familiar Sextet in A, Op. 48, and Beethoven's Quartet in G, Op. 18, No. 2. Miss Zimmermann played Schubert's Impromptu in C minor, Op. 90, and some of the 'Valse Nobles,' Op. 77; and Herr Joachim selected as his solo Schumann's Fantasia in A minor, Op. 131, which was composed expressly for him. Mr. Shakespeare sang airs by Weber and Dvorák.

At the chamber concert of the Royal Academy of Music at St. James's Hall yesterday (Friday) week, prominence was given to compositions by students. A highly favourable impression was created by a String Quartet in C minor by Mr. Douglas Kedman; and promise was also shown in a Fantasia and Fugue for Organ in D by Mr. Reginald Steggall, the first movement of a Pianoforte Sonata in E minor by Mr. G. W. F. Crowther, and a Sonata in D for piano and violin by Mr. Oramond Anderton.

A PERFORMANCE of the 'Messiah' was given at the Albert Palace last Saturday evening. The principal vocalists were Miss Patti Winter, Madame Sterling, Mr. Phillips Tones (a tenor of considerable promise), and Mr. Watkin Mills. The orchestra and chorus, under Mr. William Carter, were extremely indifferent.

THE 'Messiah' was performed, as usual, by the Albert Hall Choral Society on Ash Wednesday. In the absence of Madame Valleria through illness, Mrs. Henschel took the soprano solos. Miss Emily Winant scarcely fulfilled expectations in the contralto music. She sang with great taste, but her voice did not tell in the vast area. On the other hand, Mr. Piercy made a most favourable impression, his clear enunciation meriting special commendation. Mr. Watkin Mills was admirable in the bass airs.

MR. ISIDORE DE LARA gave his third vocal recital at the Steinway Hall on Tuesday afternoon.

A CONCERT was also given at Willis's Rooms on Tuesday afternoon for the benefit of Guy's Hospital. The artists who appeared were Mdlle. Antoinette Trebelli, Madame Patey, Messrs. Lloyd, Charles Chilly, Bantock Pierpoint, and Santley, and M. Albert. The programme was miscellaneous and does not call for criticism.

SPOHR's oratorio 'Calvary' was performed by the Borough of Hackney Choral Association on Monday evening at the Shoreditch Town Hall, under the direction of Mr. Prout. The principal vocalists were Madame de Fonblanque, Miss Fusselle, Mr. H. Piercy, Mr. Ernest Birch, and Mr. Franklin Clive. In order that the work might be heard under the most suitable conditions, the conductor made a personal appeal to the audience to refrain from applause. This suggestion met with general acceptance, and it had the additional effect of keeping the crowded assemblage in their places until the close of the performance.

A NEW sacred cantata, entitled 'The Rock of Israel,' by Dr. Walmisley Little, was performed at the South London Institute of Music on Tuesday evening. The text, chiefly compiled from Scripture by the Rev. E. Z. Lyttel, deals with the episode of Moses striking the rock to obtain water in the wilderness of Sin. Dr. Little is evidently a first-rate musician, his contrapuntal writing, including a double fugue in eight parts, being of a very high order. Indeed, the choruses

throughout the work are full of interest, and the solos, though less striking, are by no means wanting in expression. The cantata is of suitable length for the first part of a concert, and it deserves to be heard again. The most noteworthy feature of the performance was the really fine singing of the choir. The attack and precision were as excellent as if the work had been one of the familiar oratorios. The Institute orchestra is a competent force, though, of course, not equal to a professional band. Full justice was rendered to the solos by Madame Worrall, Mr. Kenningham, and Mr. F. Bevan.

A CONCERT was given by the Stock Exchange Orchestral Society at the Princes' Hall on Tuesday evening. This is one of the most recently formed of our rapidly increasing orchestral societies, but it is already highly efficient, and the playing did great credit to the conductor, Mr. George Kitchen. Schubert's Unfinished Symphony in B minor was a somewhat unwise selection, but the overtures to 'Fidelio' and 'Ruy Blas' went well, and so did the accompaniments to Bennett's F minor Concerto, the solo part of which was well rendered by Miss Pawle.

A NEW music school is to be opened at the Highbury Athenæum next week, under the title of the Highbury New Park School of Music. An excellent staff of professors has been secured, including many of the best-known teachers and performers in London, and as there is, so far as we are aware, no similar institution in the neighbourhood, the new enterprise ought to meet with considerable support.

THE London branch of the United Richard Wagner Society intends to issue a quarterly periodical somewhat similar to the German *Bayreuther Blätter*, and the *Revue Wagnerienne* in France. The arrangements of the society for the coming season include four meetings for the reading and discussion of papers, and a conversation, at which Herr Richter has promised to conduct the 'Siegfried Idyl.'

THE failure is announced of the brothers Corti, the directors of the theatre of La Scala, at Milan. The deficit of their enterprise is said to amount to 120,000 francs. A provisional syndicate has been appointed to carry on the theatre, so that the performances of 'Otello' will not be interrupted.

DRAMA

MR. IRVING'S READING OF 'HAMLET.'

A *tour de force* was accomplished by Mr. Irving in giving on Wednesday evening before the Birkbeck Institute a reading of the greater portion of 'Hamlet.' Very moderate interest attends ordinarily the attempt to read a Shakespearean play. The readings of Miss Glyn are still pleasantly recalled, and individuals with long memories may recall those of Mrs. Kemble. A curious experiment was, moreover, attempted some years ago by the late J. C. M. Bellew, who gave, with scenic and other embellishments, a rendering, half recitation, half performance, of 'Hamlet,' in which he spoke the words assigned the characters. From all these things, however, the feat accomplished by Mr. Irving differs. Standing behind a species of square column on which rested unused what might have been, and probably was, a first folio Shakespeare, he recited the greater part of the play, turning only in the case of subordinate characters to a small octavo volume of 'Hamlet' which he brought in his hands. In the case of the characters generally some attempt at impersonation was made; in the stronger scenes various parts were absolutely played. A feat more arduous in its class has seldom been accomplished, and Mr. Irving, though he did not falter or manifest signs of fatigue, grew perceptibly haggard before the conclusion was reached. Large portions

were necessarily excised. The fourth act was bodily omitted; the appearances of Ophelia were confined to the great scene with Hamlet and the play scene, with, of course, the graveyard scene, in which her body is supposedly present. The parting of Laertes with his father and his sister, and the prayer of the King in his closet, were left out. From scenes that were played, moreover, portions were omitted of the dialogue. Mr. Irving's success was complete. Apart from the enthusiasm the reading awoke in an audience including many of his most devoted followers, it had signal interest for those most sceptical as to the value of this mode of illustration. Not only was the conception of Hamlet clearer and more convincing when the attention was concentrated upon delivery and facial play, and no distracting influence of scenery or pageantry was felt—other characters, even to the most subordinate, received an amount of illumination rarely accorded them. The character of Horatio is that, perhaps, on which the most light was thrown. Few playgoers can have obtained such insight into the personage frequently on the stage "unknown or light esteemed," as Mr. Irving by mere recitation, accompanied with slight, but significant gesture, constantly afforded. Polonius was also brightly interpreted, and what little there was of Ophelia was quietly, though effectively, rendered. The King, too, was well played, and the Gravedigger and Osric were excellent. It is to be regretted that the reading lasted longer than was anticipated, and that towards the close Mr. Irving was disposed, for the sake of his audience, to accelerate his pace. The whole was a highly intellectual treat, and the amount of emotion inspired in certain scenes was greater than has often attended a representation of 'Hamlet' at the Lyceum.

Dramatic Gossip.

THE London theatres, with the exception of the Lyceum, were open on Ash Wednesday. A result of the change was that the "banquet" of the Dramatic and Musical Sick Fund had to take the shape of a supper instead of a dinner. Over this, which took place on Tuesday, Mr. Charles Wyndham presided. The guests included many actors.

A NEW four-act play by Mr. James J. Blood, entitled 'Her Trustee,' will be produced by Miss Helen Barry at the Vaudeville Theatre on the 2nd of March. In addition to Miss Barry, Miss Fanny Brough, Mr. Fernandez, Mr. Glenney, and other actors will take part in the performance.

A FARCE entitled 'Dimitry's Dilemma,' by Mr. Malcolm C. Salaman, has been added to the Gaiety programme. It is an old-fashioned piece, showing the perplexities of an amorous widower who in the course of his wooing finds himself unjustly suspected of bigamous intentions. In the burlesque of 'Monte Cristo, Jr.,' Miss Marion Hood now plays Mercédès. Mr. F. Leslie's performance in this piece, burlesque as it is, rises into art.

'THE SNOWBALL,' a farcical comedy by Mr. Sydney Grundy, will be given at the Globe Theatre on Monday. A new and original comedy by Mr. G. P. Hawtrey, entitled 'I O U,' with parts for Miss F. Brough and Messrs. Hill and Penley, is promised at an early date.

THE death is announced, in his eighty-first year, of Mr. Edward D. Davis, who for a long period was lessee of the Theatres Royal Newcastle-on-Tyne and Sunderland. Mr. Irving made his first public appearance as an actor at Sunderland under the management of Mr. Davis.

TO CORRESPONDENTS.—F. W. C.—T. C. O.—W. M. W.—O. D.—received.
No notice can be taken of anonymous communications.

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